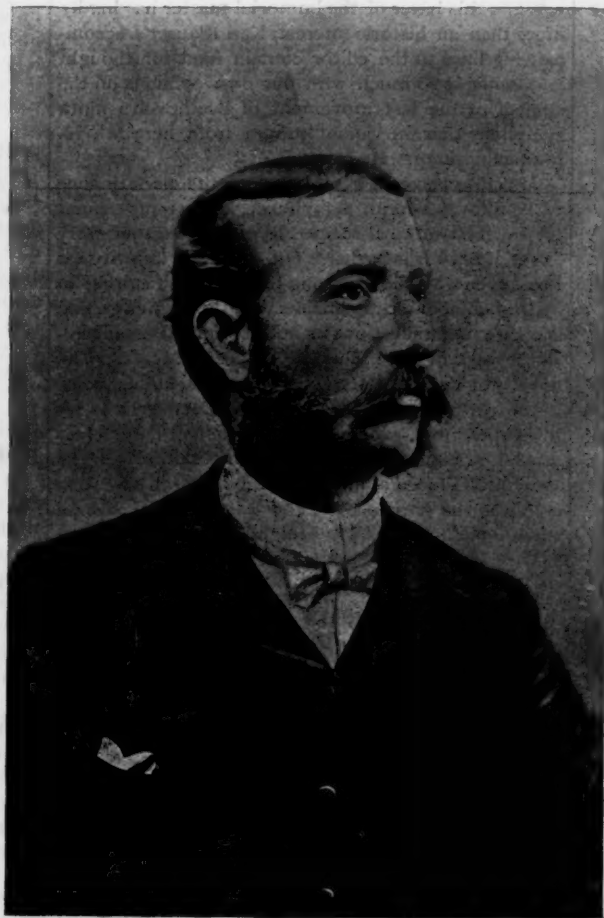


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DEVOTED TO MUSIC AND THE MUSIC TRADES

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E. S. BONELLI

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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C. Mortimer Wiske	Mrs. W. Waugh Lauder	Verdi
J. O. Von Prochazka	Mendelssohn	Hummel Monument
Edward Grieg	Hans von Bülow	Berlioz Monument
Adolf Henselt	Clara Schumann	Haydn Monument
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Lilli Lehmann	Samuel S. Sanford	Anton Dvorak
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Franz Kneisel	Dora Hennings	Pablo de Sarasate
Leandro Campanari	A. A. Stanley	Jules Jordan
Franz Rummel	Ernst Ctenhusen	Albert R. Parsons
Blanche Stone Barton	Heinrich Hofmann	Ther's Herbert-Foerster
Amy Sherwin	Charles Fradel	Bertha Pierson
Thomas Ryan	Emil Sauer	Carlos Sobrino
Achille Errani	Jesse Bartlett Davis	George M. Nowell
C. Jos. Brambach	D. Burmeister-Petersen	William Mason
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John F. Luther	August Hylstedt	Anna Lankow
John F. Rhodes	Gustav Hinrichs	Maud Powell
Wilhelm Gericke	Xaver Scharwenka	Max Alvary
Frank Taft	Heinrich Boetel	Josef Hofmann
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Kate Rolla	Jennie Dutton	Marianne Brandt
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Minnie V. Vandever	Carl Baermann	Emma Juch
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Karl Klindworth	Paul Kalisch	Anton Seidl
Edwin Lahre	Louis Svecenski	Max Leckner
Helen D. Campbell	Henry Holden Hum	Max Spicker
Alfredo Barili	Neally Stevens	Judith Graves
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Otto Roth	A. Victor Benham	Anton Bruckner
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W. L. Blumenschein	Joseph Rheinberger	Attalie Claire
Leonard Labatt	Moriz Rosenthal	Mr. and Mrs. Lawton
Albert Venino	Victor Herbert	Fritz Kreisler
Josef Rheinberger	Martin Roeder	Madge Wickham
Max Bendix	Joachim Raff	Richard Burmeister
Helene von Doenhoff	Felix Mottl	W. J. Lavin
Adolf Jensen	Augusta Ohlström	Niles W. Gade
Hans Richter	Mamie Kunkel	Hermann Levi
Margaret Reid		Edward Chadfield
Emil Fischer		James H. Howe
Merrill Horkinson, DD		

STEINWAY HALL was very informally closed with Mr. H. E. Krehbiel's lecture on the "Precursors of the Piano," last Friday night.

While we declaim anything like sentimentality, yet one's imagination may be allowed to roam amid the manifold memories that cluster about the hall.

Thoughts of the goodly array of celebrated artists whose music has echoed there, of the budding talents first accorded a hearing and who have in some cases since become world famous, and last, but not least, of the man whose love of art impelled him to erect Steinway Hall—all these crowded upon us last Friday night, and while we still have in our midst its founder, William Steinway, we must with sadness say, Vale Steinway Hall!

THAT most excellent musician, Karl Klauser, of Farmington, Conn., sends us a translation of a letter by Richard Wagner, the original of which is in his possession and which has as yet never been published. It is addressed to Kapellmeister Kalliwoda, of Karlsruhe, and reads as follows:

DEAR FRIEND—I am anxious to know if you received a fortnight ago a letter from me. I knew very well that the matter about which I wrote to you could not be settled at once, yet I forgot to ask you for an immediate notification if you were able to further my wish or not. After sending my letter I read to my surprise in the papers that Ed. Devrient was nominated by the Grand Duke "Hofrath" and "Vorleser" (reader) and therewith relieved of his functions as theatrical director. Is there any truth in it? If so then I think that Devrient's increasing infirmities have been the cause of it. You would oblige me by a further explanation. I wish your communications were less formal and more confidential. But this may change in time. Man must hope forever.

Hearty greetings of your devoted

RICHARD WAGNER.

PENZING, near Vienna, June 22, 1863.

While this letter of the immortal master has hardly more than an historic interest, Karl Klauser's accompanying lines to the editor contain food for thought and coincide so much with our own opinions on the subject of the last movement of Beethoven's ninth symphony that we cannot refrain from herewith reproducing them. He says:

"I had to leave New York before the performance of Beethoven's ninth symphony, the last movement of which has always seemed to me an unsatisfactory experiment. It is perhaps not generally known that Beethoven wavered for a long time between writing an instrumental or a choral finale. For the former we find sketches and indications in Nottebohm's 'Beethoveniana' essays in the 'Neue Zeitschrift für Musik.' The novelty of the idea of the assistance of the human voice in the symphony may have caused Beethoven to try this experiment, which we cannot deny to ourselves proved a failure. What made this failure all the more pronounced is the fact that Beethoven's weakest side was the treatment of the human voice, and on this subject a long chapter might be written."

We wish Mr. Klauser would write it!

MR. W. J. HENDERSON thus holds forth in last Sunday's "Times":

The London "Times," in commenting on Frederick Cowen's new opera, "Thorgim," speaks as follows:

It would be safe to assume that it was mainly the success of the Scandinavian symphony—the one work which lifted him above the rank and file of English composers—which caused Mr. Cowen to turn his attention to Northern mythology for an operatic libretto. Although during recent years the treasures of Norwegian and Icelandic folk lore have been made familiar by Sir George Dasent and Mr. William Morris, to name but two of the many writers, both English and foreign, who have rendered the gems of Scandinavian romance accessible to the general reader, yet, with the exception of Wagner's "Ring des Nibelungen"—a subject which is more than partially Teutonic in its origin—no composer has hitherto succeeded in dealing with the grim legends of the North in a spirit at all in sympathy with the requirements of modern opera. The reason of this is not difficult to find. The primeval heroes and heroines of Scandinavia, like those of Greece as represented by Homer, or those of Ireland in the great cycle of Erse traditions, have but little in common with modern ideas. They move in a monotonous atmosphere in which interminable blood feuds, drunken carousals and savage passions form an unending circle. Even a superlative genius like Richard Wagner almost failed when he attempted to interest modern audiences in the doings of men who, the more truthfully they are presented, the more nearly appear the noble savages which at the best they were. Any attempt at subtle delineation of character with such heroes and heroines would be an absurd anachronism. To be at all real they must be painted in broad colors; if they once emerge from the dim obscurity of mythology they become merely nineteenth century men and women masquerading in ancient dress. For this reason the choice of such a subject as "Thorgim"—the story of which is derived from the Icelandic romance, "Viglund the Fair," as told in Messrs. Magnusson and Morris' "Three Northern Love Stories"—was a dangerous one for a composer of Mr. Cowen's calibre. Graceful and elegant as his music invariably is, he has neither sufficient dramatic force nor breadth of treatment to enable him to impart vitality to the characters of such a story. His librettist, Mr. Joseph Bennett, has supplied him with a book which, as far as literary skill is concerned, is above the average of such

productions. The verse in which it is written is invariably smooth, flowing and eminently singable, and if the dramatic action halts it must be remembered that the difficulty of spreading so light a story over four acts cannot have been a small matter.

Here we are again. The sins of Richard Wagner shall be visited upon his disciples even unto the third and fourth generation of them that hate undramatic music. You, Wagner, you had the audacity to make a hero of young "Siegfried," who was always mixed up in "interminable blood feuds" (though he never seems to have been aware of it himself until after "Hagen" had run a spear through him, and then the knowledge could not be used with advantage), who was always indulging in "drunken carousals" filling up on dragon's blood, which enabled him to find a wife, and then getting away with a flagon of "King Gunther's" Hofbräu, which caused him to completely forget her until the friendly "Hagen" helped him to a "bracer") and whose "savage passions" (which drove him to drink and led to his slaughtering an inoffensive "Wurm") turned "Wotan" gray before his time.

No doubt about it; this critic is eminently correct. Of course it would be absurd to attempt subtle delineation of character with such heroes and heroines. Of course "if they emerge from the dim obscurity of mythology, they become merely nineteenth century men and women masquerading in ancient dress." Everyone who knows anything at all knows that the human heart was different in antique times, and that dramatists have no business to go back there and rake up those great elemental passions unhampered by conventionalities. How much better it is to imitate the example of Verdi's librettist and take your nineteenth century men and women ready made by Dumas and dress the men up in Francis I. "shapes," with nice lace cuffs around the bottoms of their trousers. The ladies may be attired in Worth gowns, and then all hands may play "Camille" under the title of "La Traviata," and there will be no blood feuds, drunken carousals, nor savage passions.

But bless us all! To think of Joseph Bennett's being "sat on" for having written a too, too Wagnerian libretto! The sun do move.

Yes, and it is rough on Bennett, who will feel the imputation all the more keenly as he is a Philistine of the Philistines. He can well cry to his friends "Et tu, Brute."

MUSICIANS AS CRITICS.

THERE seem to be many conflicting opinions as to the value of the criticisms of musicians of their fellow workers in the vineyard of art. To both artist and layman alike there is an instinctive prejudice against the critical dictum of a professional musician, and this, too, in the face of the writings of Schumann, Berlioz, Wagner and Liszt. At first blush this may appear strange, but careful consideration convinces us that in this case vox populi is vox Dei.

There be those who proudly assert that an artist can be judged only by his peers, and, like all half truths, this argument, specious as it is, sounds plausible.

A critic who criticises music should be a musician, not necessarily a professional, nor a virtuoso, nor even a skilled executant, but united to a knowledge of technical details he should possess that rarest of all qualities—acumen, judgment and an intellect that is equal alike in synthetical and analytical training. How seldom all this obtains in the average music critics we know only too well. The argument *ad hominem*, so to speak, that a musician when exercising the critical faculty is too apt to be biased by his own special style and manner of playing, singing or composing is more to the point, and in the majority of cases is true. There is, however, a natural curiosity on the part of the music loving world to learn what so and so thinks of this one or that one, more particularly when both the critic and the criticised are shining lights in the musical firmament.Robert Schumann's critical writings, while hardly on a par with his musical work, are intensely interesting, even fascinating, to the music student, and for catholicity of judgment can hardly be surpassed. The truth of the matter, Wagner to the contrary notwithstanding, he was a strong thinker, and his critical nose was ever keen in discerning a new talent. His recognition of the then unknown genius of Frederick Chopin is something to be ever remembered to his honor. That he failed to grasp in its fullness the genius of Richard Wagner is something for which he can hardly be condemned when one considers that he died in 1856. Wagner was then *caviare* to the general, just as was Schumann, a decade earlier.

Hector Berlioz is a man whose critical utterances will be in the future as much enjoyed as his orchestral work, and this is saying much, for he was a mas-

ter of the orchestra, a mighty colorist, whose richly massed tones irresistibly suggest a musical Tintoretto. And yet with all his Gallic acumen he failed to read the riddle of "Tristan and Isolde," and pronounced the Vorspiel to it incomprehensible.

This proves conclusively that after all music is the outcome of the age. Let it outrun its chronological environment ever so little, and lo! a shout goes forth of incomprehensibility, formlessness and o'erreaching ambition.

Few great composers but what have suffered from the accusations of purblind criticism.

The case in point just here is that Berlioz was hampered by his own personality. He composed; so did Wagner; and while the Frenchman saw much to admire in the German, yet — a whole chapter could be written on his inimitable Gallic shrug. Wagner, himself was not altogether free from personal bias, but his tone, while often arrogant in the extreme, was that of a man who, having reached the loftiest peak in a chain of mountains, rests for a moment and, casting his eyes downward, beholds at his feet, instead of mountains, only valleys. He is the latest product in the enormous evolution of music, and despite his "Après moi le deluge" we cannot believe that the end is not yet.

Art is never satisfied with what it has accomplished, but sighs, like Alexander, for fresh worlds to conquer. Franz Liszt, great artist that he was, handled his critical pen with the easy assurance of a man of the world. He wrote fluently on all subjects. He was versatile, accomplished and not always sincere or accurate.

His Chopin monograph can hardly be relied upon as a fair representation of the great Polish tone poet, nor must it be read as the author's final conviction on the subject.

Liszt was jealous of Chopin, and while at times he lashes himself into a fury of admiration of the pianist, we still may catch a glimpse of condescension, as if one would say, "Yes, he plays well, he composes prettily, but —." Another ellipsis of the imagination and the story is told.

Looking at the literary world for a moment we may find the same thing. Poets like Swinburne go off into delirious rhapsodies about Victor Hugo and sneer at Byron; and 'twixt the grandiloquent pother of sentences reeking with bathos and egoism and the strong, if erring, poet of Great Britain who shall make any comparisons whatsoever?

Tennyson and Byron were, in so far as their work went, mutually antipathetic to each other. And what could be more natural?

The delicate artificer of precious metals can see naught to admire in the sculptor who hews mighty forms from out the naked rock. And so it goes; a million examples could be adduced to prove that an artist is not the best judge of the works of his co-worker.

Probably the most sympathetic critic of modern times was Saint-Beuve, whose writings are a delight to all refined minds, and whose work, judged from a literary view point, rises at time to the level of a creation, often dwarfing the subject in hand by its subtlety and acumen.

Yet Saint-Beuve will no more be classed with the world's great thinkers than Edward Hanslick or Wilhelm Tappert be compared with Brahms or Wagner.

Critics, too, must have a personal bias, or their writings are valueless.

Contention means color.

Chorley is a typical Philistine critic, but he will ever remain Henry Chorley, the man who was opposed to the modern school and who worshipped Mendelssohn.

His mantle has fallen on the shrunken shoulders of Joseph Bennett, who always endeavors to blow hot and cold with the same breath, and who succeeds admirably; but, like the individual who accomplished the same feat in the Æsopian fable, is somewhat distrusted.

Send a pianist to criticise a pianist and the result is painful—for the one criticised.

While we have ever deplored the advent of the dog fight reporter in music criticism, we equally protest against the profound *dicta* of musicians, who, narrowed by a life's devotion to one instrument and one style of music, presume to pronounce anything that smacks of a new flavor as being worthless.

A good ear, long experience, a critical bent of mind,

not too much rashness, and a sound, catholic musical and literary education, and you have a critic whose word is worth that of a wilderness of prejudiced professionals.



THE RACONTEUR.

I WONDER who were the two young gentlemen, well known in musical circles, who disported themselves in front of Chickering Hall one night last week with a hand organ and one of those cunning little dogs you make perambulate by filling it (him or her) with wind supplied by a rubber hose?

I learn that they gave great pleasure to the children in the vicinity, although the weird old "dago" whose organ they temporarily embezzled refused to be placated until he received a bribe of 50 cents.

Oh, these young and naughty musical men!

A Philadelphia paper says that the Quakers still maintain their attitude of opposition to pianos, although certain frivolous members of the body try to whip the devil around the stump by hiring a piano instead of buying one. What a pity it is that New York flats and apartment houses couldn't be colonized by Quakers.

I also wonder (I am a Wunderkind to-day) what became of that ingenious violinist who resided in Chicago at one time, and who, after receiving as a gift from a prominent Chicago millionaire, a violin worth about \$300, attempted to sell the identical fiddle back to its donor about a month later for 500 ducats.

The Shylock virtuoso was shown the portal, and bided him hence to this city. His is a rare combination of artistic and financial genius.

On the headstone of the Spanish singer Pinto, who lies buried in Madrid, runs an inscription something like this: "Here lies Juan Pinto, the Spanish Orpheus. When he first mingled his voice with the heavenly choir, the Lord Almighty observed in a colloquial tone to everybody, 'Silence all, and allow only Pinto to sing!'"

This simply yanks the bun for post mortem vanity.

To-day (Wednesday) is Thomas' wedding day. The Philharmonic voted \$500 and its president, Mr. Hyde, added \$150 for a present in plate. The Thomas Orchestra (most of whom are also members of the Philharmonic) sent the following telegram:

May love's sweetest harmony
Accompany you through life's symphony!
This wish for the day of your felicity
Send to you and wife by electricity,
With a triple cheer and a hearty hurrah!
The devoted members of your orchestra.

This is not original, but flew from the pen of a colleague who, like Silas Wegg, occasionally drops into verse.

"Oh, how much you remind me of Haydn's 'In verdure clad!'" exclaimed a city girl to a country cousin who was trying to play the gallant.

"Why," asked the cousin, who thought himself smart, "because I am so musical?"

"No," replied the young lady, with a provoking laugh, "because you are so green."

I publish this, clipped from last Sunday's "Herald," more on account of old associations than for its glaring novelty.

Belle Cole, the contralto, told Eugene Field, of Chicago, of an amusing experience Perugini had at Liverpool two years ago last summer. He had just arrived from New York, and his trunks, brought off the steamer, were open to the inspection of the customs officers. It seems that Perugini, who is somewhat of an exquisite, had provided himself (before leaving New York) with a quantity of tooth paste, which paste was contained in small metallic tubes each about 3 inches in length. The harmless machine lay in the top tray of one of the trunks.

"Ullo!" says the customs officer, riveting his eagle eye upon the tubes. "Wot's this we 'ave 'ere?" Perugini, being somewhat hard of hearing, did not catch the inquiry, and he was busy about something else. This made the vigilant customs officer still more suspicious.

"Oh, I say!" cried that wary functionary, "this'll never do, you know; 'ere's a lot of contraband articles, as I'm a livin' man! 'Enry!' he called to a messenger, "run upstairs to the hawfice hand hask the inspector to come down a bit!"

When the inspector came he handled the metallic tubes with exceeding caution. Mr. Perugini couldn't understand what the delay was about.

"Wot's your name?" asked the inspector.

"Perugini—Mr. Perugini," answered the tenor.

"Perroojinny, eh? What have you got in these 'ere shells?"

"Tooth paste, that's all."

"Oh, tooth paste! that's all, is it? It looks like tooth paste—yes, very much like tooth paste!"

Unfortunately, just at that moment one of the tenor's *compagnons de voyage* happened along and inquired: "What's up, Chatterton? Anything wrong?"

"I thought your name was Perroojinny," said the inspector.

"Well, so it is," exclaimed Perugini; "that is, it's my soubriquet; my other name is Chatterton."

"So you've got a halias 'ave you?" cried the inspector.

"Now, don't try to come it hover me, young man, for I'm too hold a bird to be caught with chaff. You can't play none of your Nihilist games 'ere. This 'ere stuff ain't tooth paste at all; it's dynamite, that's wot it is!"

Perhaps you can fancy how shocked, outraged and humiliated Perugini was. He protested, expostulated, threatened and vociferated, but all in vain. Several constables came in and were going to march the poor fellow off to jail, and they surely would have done so if the captain of the steamer hadn't interposed. He knew Perugini, and he vouched for Perugini's reputation. But nothing the captain said or swore to could shake the inspector's conviction that the metallic tubes contained dynamite. So the tubes were confiscated and in less time than it takes to tell of it they were hustled down to the edge of the pier and dropped into the water. With an anguished heart Perugini pursued his journey to London and before breakfast next morning he was upon the street hunting a chemist who had dentifrice for sale.

"The Raconteur" has a peculiar story to relate this week which has to be taken for just what it is worth. It was told to me by a certain person who is perfectly reliable, and while I feel some little hesitancy in putting it in cold type, on the score of breaking a pledge of secrecy, on the other hand I think that it will interest my many readers, so promises to the winds and here goes!

I have named the story for cogent reasons "*The Pianist, the Glass Eye and the Spider.*"

Marie Bashfulskirts (to give her an easy, popular name) was a young pianist of some twenty summers. Early in life she displayed such a remarkable aptitude for winding up the big musical box that reposed under a glass case in the paternal drawing room that her parents (her father, mother and family friends) resolved to send her to St. Petersburg to study the piano. For many years she worshipped at the pianistic shrines of Henselt and Rubinstein, so that when she was just budding into early womanhood (they bud early in Russia) she could purr like the "Brook" etude of Henselt or flash with vividity (this word is patented) a big scarlet flash across the keyboard like Anton, the only Rubinstein. In a word she was a pianistic phenomenon, and in a word she was unhappy and always nervous.

Marie sought fame eagerly, hungrily. She lusted after success, and dreamed often of vast audiences swaying before the magic of her touch and worshipping frantically her overwhelming genius. She made humble beginnings in her native town (a small place adjacent to Moscow). Then emboldened by her genuine success she arranged for a concert in Moscow, and then, happy night! be it ever remembered, she made her bow before a St. Petersburg audience, not a large one certainly, but an audience, nevertheless. Her triumph was terrific. She had the Calmuck temperament, enormous magnetism, and soon musical St. Petersburg was at her feet. Engagements and offers of all sorts poured in, and the acme of her bliss was reached when, by imperial command, she played in the great palace of the Czar, and royalty beamed upon her, spoke kindly to her and even decorated her.

It was too much for Marie Bashfulskirts' excitable nerves, and—being a woman, she could not drink—she wrote a diary. The following extracts tell the story:

November 15, 187*.—I had to go to my manager

this morning. He tells me the house is completely sold out to-night, so that he had to refuse a stranger who begged him earnestly for a seat. He succumbed, however, to the stranger's entreaty and sold him for the modest sum of 500 rubles the seat he had reserved for himself. Clever man my manager is!

I wonder who the stranger is? I know where he will sit and I think I will just take a little peep to-night, and if he is —

I won't anticipate.

November 16, 187*.—I played last night. The house was crowded, but I can't say I did myself justice. A funny shiver ran all over me when I started the Bach-Tausig toccata and I almost felt nervous—I! I saw the stranger. Funny little man he seems.

November 30, 187*.—My manager tells me the reason the front row of the hall in which I give my recitals is always empty is because the little stranger buys up the entire row in advance. He must be a prince or an American or a fool—heigh-ho!

December 15, 187*.—I had the queerest rencontre to-day with the little stranger (I must call him the little thin stranger, for he looks like a chocolate skeleton, he is so brown and so thin). Our carriage wheels became locked on the drive and we had a good look at each other. He is old, ugly, and one of his eyes is a shiny green and the other a dull black. He plays with a thin gold chain all the time, and I could swear there was something alive at the end of it. It kept moving all the time. I felt uncomfortable and eerie when he looked at me. Does the odious little snail love me?

January 2, 187*.—I am so frightened and worried I broke down last night completely in the middle of a G sharp minor etude of Chopin, an etude I played faster than Pachmann. What can be the matter? An unaccountable depression assailed me when I began the study and, without knowing why, I looked down and could see the shiny green stare of the thin little stranger, who regarded me with a sneer. I slipped in my rhythm and smash—a fiasco!

My God! The critics remarked next day that I was becoming careless from too much success, and advised temporary retirement. I went to Rubinstein, but the giant pooh-poohed me, and so my fears were temporarily allayed. Who is that little stranger who exercises such a dreadful fascination over me? Is he a ghost or merely a malignant meddler?

February 6, 187*.—Vienna.—I have left St. Petersburg and am in Vienna. There is no denying the truth, I am either a victim of an unfortunate hallucination or else the thin little stranger is the devil.

February 8, 187*.—He is the devil! I played last night and he sat in the front row and ogled me. I was nearer to him than in the Russian capital, and he had the impertinence to allow the hideous insect he has at the end of his gold chain, and which he fondles in a sickening manner, to run around at my feet. No wonder I was nervous and played badly. The papers spoke of me very unfavorably.

February 9, 187*.—It is a spider the demon has for a pet. My manager told me. A big, bloated, scarlet spider with twenty-three legs, side whiskers and one eye only.

February 20, 187*.—Paris.—I am in the French capital. I am a coward, and I fled Vienna because I couldn't stand that old man any longer. He was hypnotizing me, and I played badly whenever I looked at him, and I had to look at him, for I was in mortal dread of that spider crawling over me.

My manager, who has abandoned me in disgust, told me before he left me that the thin little stranger was very wealthy, hated Chopin, loved Czerny and spiders and had a glass eye, green in color.

Oh, I know something is going to happen!

April 10, 187*.—Montevideo.—Here I am in the Argentine Republic, forced against my will by the unknown power that is disturbing my peace and my pianism.

Of course he is here. And of course he was at my first concert, and of course I broke down. My God! I will go mad.

June 5, 187*.—Dublin.—I have made a discovery; whenever I omit Chopin from my program no accident happens and the thin little stranger merely scowls, but his baleful influence seems powerless for harm. I will never play Chopin again in public.

June 7, 187*.—Am I only a Chopin player? The

critics make fun of my Bach, Beethoven and Brahms and advise me to stick to Chopin. What shall I do? In addition to my other troubles I received only yesterday a letter from the firm on whose pianos I play, advising me to play only Chopin, as my touch is too light for Schumann or Liszt. The Epsteins are a hard firm to deal with.

June 12, 187*.—I am about to follow the Messrs. Epstein's advice and only play Chopin, and if I am annoyed any more by the thin little stranger I will call in the aid of the police, or if that failing I will —

June 15, 187*.—Misery! I will never play in public again. I am dying from pique and a spider's bite. Recklessly last night I played a Chopin program before a large audience, and all went well until I reached the middle of the fantasy in F minor, when suddenly I heard a hissing sound, and before I knew what was about to happen, I felt a keen, burning bite in my right foot, and screaming with pain I jumped from my seat and saw the little, thin stranger with his gold chain in his hand and hissing his pet spider at me. But the damage had been done, for I was already bitten, and fatally, too. The audience were in disorder, but my head was reeling and I swooned. I am dying, the medical men tell me, of blood poisoning, and the public have arrested the thin little stranger, but it is too late for revenge. I think he is the ghost of Carl Czerny.

The diary ends here, but my informant told me of the arrest and examination of the thin little stranger, who was not the ghost of Carl Czerny, but who, on being pressed hard, confessed that he was an agent of the Golconda piano manufacturers, the bitter business rivals of the Epsteins. When the Golcondas discovered that the Epsteins had secured the services of the great Russian Chopin player, Marie Bashfulskirts, they plotted for her downfall, and hired an agent with a spider and a glass eye to follow her about and worry her whenever she played Chopin, but to let her be if she played any other composer's compositions, for the Epstein piano only sounded well when Chopin was played upon it. The thin little stranger (I wonder who he was) succeeded in his fell designs only too well, and the sad results may be gleaned from the above narrative. The thin little stranger committed suicide, and the Golconda Brothers, owing to public odium, went out of business and now manufacture xylophones for the Brazilian trade. It is a curious story, if true.

See you later, if you are alive after this.

Mrs. Ashforth's Concert.

MRS. FRIDA DE GEBELE ASHFORTH gave a soiree Tuesday evening of last week at Chickering Hall, in which her pupils participated. The program was as follows:

Terzetto, "Summer Night".....	Hoffmann
.....	Misses Hilke, Schultz, Hast.
Arioso, "Le Prophete".....	Meyerbeer
.....	Miss Matilda Trichet.
"Song of Solomon".....	Gounod
.....	(Cello obligato.)
.....	Miss Ada Schultz, Mr. A. Hartdegen.
"Winds in the Trees".....	Goring Thomas
.....	Miss Mildred Emanuel.
Aria, "Euryanthe".....	Weber
.....	Miss Kathrin Hilke.
"Wie bist du Meine Königin".....	Brahms
"Herzenfrühling".....	Wickede
.....	Miss Margaret Crouch.
Bolero, "Les Filles de Cadix".....	Delibes
.....	Miss Ella Wernig.
"Nur wer die Sehnsucht kennt".....	Tschaikowsky
Arabian Song.....	Vogrich
.....	(Cello obligato.)
.....	Miss Alice Mandelick, Mr. A. Hartdegen.
Aria, "Tannhäuser".....	Wagner
.....	Miss Nettie Hecht.
"Sarabande".....	Händel
"Am Springbrunnen".....	Davidoff
.....	Mr. Adolf Hartdegen.
Aria, "Mitrane".....	Rossi (1700)
.....	Miss Regina Hast.
Arietta, "Dorilla".....	Fesch (1686)
.....	Miss Stella Lipson.
Duetto, "La Gioconda".....	Ponchielli
.....	Misses Hilke and Crouch.

Unlike most pupils' concerts, Mrs. Ashforth's musicale was a musical treat, where the listener heard the singing of well trained singers. Misses Hilke and Crouch in particular did justice to their teacher's admirable methods. Mrs. Ashforth is to be congratulated on the success of her efforts.

—The second season of opera in English will begin at the Grand Opera House on May 26 with "Faust," which will be sung every night for a week. The singers included in the company are: Miss Sophie Traubmann, Miss Attalie Claire, Miss Annie Myers, Miss Lillian Swain, Mr. E. Montegriffo, Mr. W. H. Lawton, Mr. Frank Baxter, Mr. Myron Maina, Mr. C. Ricci, Mr. L. Langlois and Mr. G. Tagliapietra.

PERSONALS.

EUGENE S. BONELLI.—Our picture gallery this week is enriched by the portrait of Eugene Salvatore Bonelli, pianist, composer, inventor and discoverer of the only successful, painless and scarless method of severing the accessory slips of tendon of the ring finger. Mr. Bonelli was born of Italian parentage at St. Thomas, W. I., in the year 1853. Giving promise of unusual musical talent he was sent to Europe at the early age of twelve, receiving his education at Hamburg, Berlin and Leipsic. Being obliged through ill health to abandon the concert field, he turned his attention to composition and later on to piano instruction and the invention of mechanical devices or instruments designed to facilitate the arduous study of music. Some years ago he became a student at Cooper's Medical College, San Francisco, in order to completely master the anatomy of the hand and discover a successful way of severing the accessory slips of tendon of the ring finger. His success has been phenomenal. He has up to date operated on 318 persons in the presence of large audiences. Among the testimonials in favor of the operation are to be found the names of the great lady violin virtuoso, Camilla Urso, the late Dr. Louis Maas and his wife, Bertha Maas. Mr. Bonelli is now a resident of San Francisco, Cal., where he has established a thorough music school, the only thing of the kind on the Pacific Coast. Professor Bonelli was the first to introduce many mechanical devices for facilitating technic in San Francisco. He was also the first to introduce a method founded upon a scientific, physiological basis—a method which teaches the correct and intelligent usage of the muscles of the hand and arm, as opposed to the old erroneous German idea of cramped heavy stroke, depressed knuckles and stiff elevated wrist. Professor Bonelli has done much to revolutionize the art of piano teaching in San Francisco. Having several engagements in New York to operate on the accessory slips of tendons of the ring finger, thereby giving perfect freedom, higher lift, increased strength and greater stretch of hand, Mr. Bonelli will leave San Francisco about May 22, arriving in New York June 1.

FACCIO HAS PROGRESSIVE PARALYSIS.—We announced last week the fact of the mental illness of Franco Faccio. Since then the "Evening Post" gave the following additional information: "For some time past Faccio has been suffering from what seemed a spinal complaint, and on consulting the well-known Viennese specialist, Dr. von Kraft-Ebing, it was found that Italy's greatest conductor is suffering from progressive paralysis, which is incurable, and almost invariably ends in the complete loss of the use of all the limbs, and also in paralysis of the brain. The loss to Italian music lovers is the greater, as Faccio was one of the few great orchestral leaders that country has produced."

MISS THURSBY'S PLANS.—Miss Emma Thursby has been remarkably successful in a number of concerts in Florida and Virginia. She will make a tour through the country in the fall under the management of Henry Wolfsohn. She will visit the Pacific Slope, British Columbia and return by way of Texas and the South.

MRS. FABBRI'S TEACHER.—Mrs. Fabbri, the excellent contralto of Abbey's late Italian Opera Company, has expressed herself as highly pleased with the criticisms that appeared about her in THE MUSICAL COURIER, and informs us that she is a pupil of the once famous prima donna Gasanolti Galetti, now a singing teacher at Milan.

GERSTER HEARD FROM.—Etelka Gerster has been heard from. She sang lately in a concert given for a local charity in Bologna, with what success is not mentioned.

WRITING NEW OPERAS.—Ernest Reyer, after his success with "Salambo," was not long idly enjoying his laurels, but went right to work on a new musico-dramatic creation entitled "Omphela," which is to be brought out at the next season of the Brussels Monnaie Theatre. Edouard Lalo, the composer of "Le Roi d'Ys," has also just finished a new opera, entitled "The Sorceress," which is to be brought out at Paris next fall.

MARRIED.—In London, Saturday, April 26, Alice Whitacre, the singer, to Dr. Kroll.

ANOTHER.—Miss Nita Carritte, a very pretty American soprano and a pupil of Mrs. La Grange, has been engaged by Augustus Harris for the London season of Italian opera.

PATTI ON TERRA FIRMA.—Patti arrived at Queens-town last Saturday and hopes to be at home at Craig-y-Nos Castle, Wales, soon. She will only give herself a little more than a week's rest, as she is booked to sing at Albert Hall, London, on Wednesday, the 14th inst., the prayer and barcarole from "L'Étoile du Nord," the Miserere scene from "Il Trovatore" with Sam Reeves, and "Home, Sweet Home." Next month there will be a series of Patti concerts, at one of which Mrs. Trebelli will make her first appearance since her long and severe illness.

ADELE AUS DER OHE.—Miss Adele Aus der Ohe, who left for Europe by the Ems last week, will return early

in September. She will be among the soloists of the New York Symphony and Brooklyn Philharmonic societies next season.

MOCKRIDGE IS SINGING.—Whitney Mockridge, the popular tenor, has booked the following concert engagements: Milwaukee, Wis., May 1; Chicago, Ill., May 2 and 3; Oberlin, Ohio, May 6; Peoria, Ill. (festival), May 8 and 9; Lincoln, Neb. (festival), May 12, 13 and 14; Minneapolis, Minn., May 20; Toronto, Canada, May 24; Petersburg, Va. (festival), May 27, 28, 29 and 30; Norfolk, Va., May 31; Richmond, Va., June 2.

MUSIN DECORATED.—Ovide Musin, the ever popular violinist, has just received a cable from Paris telling him that he has been decorated by the French Academy.

WILLIAM MASON'S VACATION.—William Mason, accompanied by his daughter and sister-in-law, sails on the Lahn to-day. The tour is merely for recreation and the party will visit England, Scotland, Norway, Sweden, Germany, Switzerland and France, with the intention of returning home about the middle of October. Mr. Mason called at the office of THE MUSICAL COURIER to say good bye.

DVORAK IN LONDON.—Antonin Dvorak was a prominent figure at the first performance of "Thorgim." He has been studying the English language and speaks it fairly well. Dvorak's sojourn here is brief, as he expects to leave for Prague toward the end of the week.—London "Figaro."

GARCIA'S DAUGHTER.—We note with considerable interest the announcement that Miss Marie Garcia, daughter of the well-known professor, will make her first appearance as a vocalist at Mr. Edgar B. Skeet's dramatic and musical recital on Saturday, May 3, at Steinway Hall. Report says that the young lady is not likely to find herself unduly handicapped by the illustrious name she bears.—London "Musical World."

Strauss and Viennese Dance Music.

BY HENRY T. FINCK.

AN amusing story, which has the additional merit of being literally true, is related of an old lady in Vienna, whose greatest joy in life had always been to listen to the waltzes of Strauss as played by his orchestra, and who ordained in her last will and testament that a Strauss waltz should be played at her funeral, for which each member of the orchestra was to receive a ducat. The heirs objected at first, on religious grounds, to carry out this plan, but the provisions of the will were distinct, and could not be violated without endangering their own claims; so Strauss and his musicians were engaged and placed in a circle around the grave, and while the coffin was being lowered they played the favorite waltz of their late lamented admirer.

This story is vouched for by Strauss himself, and it shows most vividly what a firm hold the music of the Strauss family has taken on the Viennese mind. Indeed, it is hardly an exaggeration to say that in the minds of most people Strauss and Vienna are almost synonymous terms. No other city has ever had a hero so thoroughly identified with itself. We can think of Berlin without Bismarck, of London without Dickens, of Paris without Victor Hugo; but I defy anyone to think of Vienna without at the same time conjuring up the name of Strauss, by what psychologists call an inseparable association of ideas.

This popularity of the name Strauss in Vienna, and out of Vienna, is by no means of recent growth, for the elder Johann Strauss, who first made the name famous in the annals of dance music, was born in 1804, five years before Mendelssohn and Chopin, and nine years before Wagner. He had the advantage of being for some years a member of the orchestra of Lanner, who is generally considered the originator of the Viennese waltz, although, in truth, the germs of it may be found in the waltzes of Schubert. Soon, however, Strauss made up an orchestra of his own, and not only took the Viennese by storm, by the inimitable vivacity of his playing and conducting, but conceived the bold and quite novel plan of taking his orchestra and traveling with it throughout Europe, giving everywhere concerts in which Viennese dance music was mingled with classical pieces. Their success was immense, and Strauss soon found himself famous.

But Johann Strauss, Sr., was, after all, only the beginning of the Strauss dynasty, who, great as was his fame and still is, was destined to be eclipsed by his three sons, all of whom have won distinction as composers of dance music.

Of these three sons of Johann Strauss, the oldest—Johann, the "Waltz King"—is the best known, because he has not only composed over five hundred pieces of dance music, but also a series of operettas which are considered by competent judges to be superior, from a musical point of view, to those of Offenbach, Lecocq, Suppé and Sullivan. The second son, Joseph, also wrote a number of meritorious pieces, and the youngest, Edward, has composed more than two hundred, many of which have enjoyed immense popularity. Johann Strauss, Jr., after his father's death, took his famous orchestra and continued the tours throughout Europe.

During the great Gilmore Jubilee he even came to America, but without his orchestra, which will this summer be heard for the first time in America, under the direction of Edward Strauss, who took charge of it about twenty years ago, when Johann began devoting himself to the composition of operettas. It is this orchestra which plays at the court balls in Vienna, which, as we read in the supplement to Grove's "Dictionary of Music and Musicians," "created a furore in London" in 1885, and which the Berlin "Boersen Courier" declares to be superior in its own field even to the Philharmonic Orchestra of that city. The American tour is to begin in May at Boston, after which various cities East and West will be visited, the orchestra arriving in New York on June 9, in time for the opening of the new Madison Square Garden.

It must be clearly understood that if the Musical Protective Union should succeed in its threatened determination to keep out the Strauss Orchestra the American people will miss a rare and unique treat, for which no other band can ever compensate them. We have not a few excellent orchestras and bands in this country, but none of them can play the music of the Viennese school as Strauss and his men play it. Mr. C. F. Tretbar, manager of Steinway Hall, who is as competent a judge of music as any man in the country, remarked pertinently in a recent interview: "I know of no leaders, however great, who can compare with the Strausses themselves in the interpretation of the charming waltz and other dance music of this gifted family. I said this to one of our greatest leaders on the eve of his departure for Europe, and advised him to visit Vienna and confirm my words. He answered with a shrug; but he went, nevertheless, and returned with the acknowledgment that he had enjoyed and learned much." My own experience was similar to that of the leader here referred to.

Previous to my first visit to Vienna I had scorned dance music, and considered it unworthy of the attention of a serious lover of music. But a single hearing of the Strauss Orchestra made me change my mind completely on the subject. I had never learned to dance, but I had not been in Vienna two weeks before I was a regular attendant at a dancing class, and during the carnival of that year I never missed a masked ball at which Strauss played. It was simply impossible to remain indifferent to the rhythmic swing of "those irresistible waltzes that first catch the ear and then curl round the heart, till on a sudden they invade and will have the legs," as someone has forcibly expressed it.

But the greatest charm of the Strauss music lies not in the fact that it is the best dance music ever written. It has a higher value, an artistic side, which is largely missed in the ballroom and can be fully appreciated only in the concert hall. Why is it that Richard Wagner, though he was so chary in his praise of contemporary musicians, frequently expressed his great admiration for the Strauss waltzes? Why does Brahms admire them equally? Why does Mr. Theodore Thomas always put a Strauss waltz on the programs of his popular concerts? Let two of the most distinguished of German critics answer these questions. Dr. Hanslick, professor of musical history at the University of Vienna, writes: "I do not hesitate to pronounce Strauss and Lanner the most original and fascinating talents in the arid period of Viennese musical life following upon Schubert. They delighted the people and interested the musicians. Supplementing one another they gave to their small genre an unprecedented musical charm and life. It is necessary to examine the older dance music to realize fully what Strauss and Lanner made of it. How astonishingly dry and insignificant are even Mozart's 'German' and Beethoven's 'Country' dances in comparison!"

C. F. Pohl, librarian to the "Gesellschaft der Musikfreunde," in Vienna, remarks concerning the elder Strauss: "Great masters like Mendelssohn, Meyerbeer and Cherubini acknowledged his talent. He raised dance music to a higher level than it had ever reached before, and invested his copious melodies with all the charm of brilliant instrumentation. Full of fire, life and boisterous merriment, they contrasted well with Lanner's softer and more sentimental airs, and must be judged by a totally different standard from that of mere dance music."

Here we have the kernel of the matter. The tendency already shown by the elder Strauss to make the waltz something more than a mere rhythmic accompaniment to the dance has been carried still further by his sons, so that the best Strauss waltzes may be said to be as far above ordinary dance music as are Chopin's waltzes or Weber's "Invitation to the Dance." The last named piece was originally written for the piano, and orchestrated afterward by Berlioz, who ranks with Wagner as one of the two greatest masters of instrumentation the world has ever seen. Yet it is no exaggeration to say that the instrumentation of the best Strauss waltzes is quite on a par with that of Berlioz. Harmonically, too, Strauss is equal to any classical master, and his melodies and rhythms are so original and inspired that their popular character does not in the least detract from their artistic value. Strauss is by turns as tender as Schubert in his lyric songs and as passionate almost as Wagner in his dramas.

As just stated, the artistic beauty of Viennese dance music is fully revealed only in the concert hall, because there the conductor is not obliged to beat time for the

dancers with the metronomic regularity of a pendulum, but can follow all the finer nuances of time which are inherent in the character of the music, and which give it its poetic charm, its perfume, as it were. This poetic freedom of rhythmic movement in Viennese dance music must be doubtless traced to the influence of Hungarian gypsy music on the Viennese composers, and it is this feature chiefly that raises their music above other dance music. They not only originated the waltz, but they grasped its essence, which lies in its being the dance of love, the dance of lively young people, as compared with the stately minuets and other old-fashioned dances which were danced by the older people in their stiff wigs, while the young people were left in charge of chaperons. The waltz is the dance of the nineteenth century and symbolizes the emancipation of young people from ceremonious restraint and chaperonage. But being a dance of love it was necessary that the waltz should be not only lively, but also should give expression to the various moods of love making—the tender glances, the passionate sighs, the outbursts of jealousy. These feelings are all portrayed in the Strauss waltzes, especially in the introductions, which Strauss has made more and more elaborate and full of tender and passionate amorous feeling.

A few weeks ago the curious information was cabled from Vienna that Strauss in his old days had come to the conclusion that the waltz, as he had been writing it all his life, was too fast, and that therefore he had begun composing waltzes in a slower time, which would give the dancers time to converse. Strauss was so much pestered with letters on this subject that he wrote to a Viennese paper: "It never occurred to me, and never will occur to me, to reduce the tempo of the waltz to an *andante comodo*, or make it in the least bit slower. My two latest compositions, 'Kaiserwalzer' and 'Rathhausballtänze,' are the most convincing proof of this assertion, as the tempo and character of the waltz are therein the same as they were forty years ago, only I have enlarged the introduction and the coda, and have had occasion to remark to friends that these two parts were perhaps capable of further musical development, which may have given rise to the fable regarding the conversation waltz and the *andante comodo*."

It seemed, indeed, improbable that Strauss would attempt the impossible feat of altering the most characteristic dance of this century, which is simply an expression of the modern spirit, and could not be altered without altering that too. But there is a hint in his last sentence that his successors may carry his reforms, intended for the concert hall, to the ballroom itself, making the dancers no longer whirl around like mechanical wheels or tops, but adapt their motions to all the rhythmic irregularities, the *tempo rubato*, of the musical movement. Were this done, dancing would once more become a fine art. Perhaps our society leaders will study Strauss' interpretations, and decide whether such an innovation would be practicable.—"Harpers' Weekly."

The Last Bülow Recital.

THAT dapper old gentleman, Dr. Hans von Bülow, has returned from his Western trip, and gave at the Broadway Theatre on last Friday afternoon the fourth and last of his series of piano recitals. The house was a little fuller, the program—an entirely modern one—more interesting than its predecessors, and last, but not least, the old gentleman himself was in somewhat better trim than he had been during the greater portion of his previous recitals, and the afternoon therefore proved on the whole enjoyable.

He opened with Schubert's beautiful A minor sonata, op. 42, of which the first movement was well played; the theme of the *andante*, however, sounded dry and hard. Hans von Bülow's touch is not musical or agreeable enough to allow him to "sing" a Schubert melody on the piano. Kiel's not over interesting variations and fugue, op. 17, in F minor, were next on the program. They are very scholarly and musicianly—that's all that can be said in their favor—and they were played accordingly.

Rubinstein's prelude and fugue, op. 53, No. 3, in E major followed, and, though the technical part of the performance was clear and clean, the prelude lacked warmth and breadth and the fugue in dignity. For some reason unknown to us Mr. von Bülow tackled Rubinstein's beautiful G major barcarolle, which was not down on the program, right on to the end of the fugue, and it must be acknowledged that he played it well. Well, he owes Rubinstein some *amende* for his unwarranted attack on the "Ocean" symphony, and it is probably for that reason that he put his name on the program at all and supplemented it with an encore from the same composer. Rubinstein evidently was right when in his letter to the editor of the "Berliner Signale" he passes over the insult in the following manner:

"If it is the same Sir Dr. Hans von Bülow whom I know these thirty years, who after a performance of my opera, 'Nero,' in Hamburg kissed my hand at Streit's Hotel, and who repeatedly sung my praises in the newspapers, his expressions in reference to my composition are a matter of indifference to me, and I can still cherish the hope that

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ANNOUNCEMENT.

From February 1 the price of the 7 Octave
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what he denounces to-day he will to-morrow proclaim good and grand, just as he did with the compositions of Mendelssohn, Brahms and Reinecke."

Rubinstein's name was coupled on the program with that of his great countryman, Tchaikowsky, whose Russian fantasia, op. 18, No. 6, in F major, Von Bülow played with taste and discrimination. Much less were we pleased, however, with Brahms' two rhapsodies in B minor and G minor, op. 79, both of which we have heard much better played by Joseffy and Ansorge.

To Joachim Raff Hans von Bülow rightly devoted quite a portion of the program. His numerous piano compositions are to-day not yet quite as generally appreciated as they deserve to be. Bülow played four selections from the "Messengers of Spring," op. 55, a charming collection of small pieces. He gave the "Unruhe" in E minor, the "Annäherung" in E major, the "Wirrnis" in C sharp minor and "Abends" in A flat, the latter of perfectly Schumannesque beauty. Why these four selections should have been designated on the program as "Intermezzo," "Notturmo," "Fughette" and "Reverie" respectively we fail to comprehend. Joachim Raff's titles are both comprehensive and characteristic, and we see no reason why Bülow should have rechristened them, unless it was done for what the Germans would call *Wichtigmacherei*, for which expressive verbal coinage we have no equivalent in the vernacular.

The other Raff selections were the scherzo in A minor from op. 74, the charming waltz in D flat, op. 54, No. 1, and the polka in C minor from op. 71, of which the two former were well played, while the last named sounded extremely wooden.

The afternoon wound up with the following Liszt numbers: "Ricordanza," concert study in A flat; the valse impromptu in A flat and lastly the E major polonaise, which latter lacked in power and brilliancy, the little, old gentleman being too tired out to play it with that dash and verve which the composition demands.

As an encore number, upon rather short demand, he added to the program Liszt's eighth Hungarian rhapsody in F sharp minor, known under the title of "Capriccio."

The much talked of dual appearance of Eugen d'Albert and Hans von Bülow will take place in a concert at the Metropolitan Opera House next Saturday evening (public rehearsal on the previous afternoon at 2 P. M.) when these two artists will be heard in the following program:

Scotch Symphony..... Mendelssohn
Orchestra.
Conducted by Dr. Hans von Bülow.
Concerto for piano and orchestra (No. 2)..... Brahms
Piano, Eugen d'Albert.
Conductor, Dr. Hans von Bülow.
Overture, "Oberon"..... Weber
Orchestra.
Conductor, Dr. Hans von Bülow.
Concerto for two pianos and orchestra..... Bach
First piano, Dr. Hans von Bülow.
Second piano, Eugen d'Albert.
Overture, "Leonore" (No. 3)..... Beethoven
Orchestra.
Conductor, Dr. Hans von Bülow.

This ought to insure a large audience, all the more so as it means the erratic little doctor's last appearance in this country, he having concluded never to return to us again. Amen!

American College of Musicians.

THE fifth annual examination will be held at the University of the City of New York, University-Pl., on Tuesday, June 24, commencing with the theoretic examination. There will be two sessions daily, and the papers will be given out as follows:

Tuesday—9 to 12, Harmony; 3 to 6, Counterpoint.
Wednesday—9 to 12, Special Theoretic Paper in connection with the instrumental and vocal examination.
Wednesday—3 to 6, Terminology and Acoustics.
Thursday—9 to 12, Musical Form; 3 to 6, History.
The demonstrative examinations in the different branches will commence on Friday morning at 9 o'clock, and will continue until all the candidates are examined.

The officers of the college for the year are: E. M. Bowman, president; S. B. Whitney and J. C. Fillmore, vice-presidents; Robert Bonner, secretary and treasurer.

The board of examiners are: Piano, Dr. Wm. Mason, Wm. H. Sherwood, A. R. Parsons; organ, S. P. Warren, S. B. Whitney, G. E. Whiting; voice, Mrs. Luisa Cappiani, J. H. Wheeler, F. W. Root; violin, J. H. Beck, S. E. Jacobsohn, G. Dannreuther; public schools, W. F. Heath, N. Coe Stewart, Wm. H. Dana; theory, E. M. Bowman, W. W. Gilchrist, Dudley Buck.

Intending candidates are requested to bear in mind that their applications and fees for examination must be sent to the secretary before June 15. Copies of the prospectus and examination papers for 1887, '88 and '89 can be obtained from the secretary, Robert Bonner, 60 Williams-st., Providence, R. I.

—Edward Lloyd, the eminent English tenor, will make his appearance at the Metropolitan Musical Society's concert at the Metropolitan Opera House to-morrow evening. Maud Powell, violinist, and Carl Faeltten, pianist, will also appear.

HOME NEWS.

—The new department of music of Yale College was inaugurated April 28.

—New Yorkers have had seventy-one operatic performances during the past season, and about as many orchestral concerts, while, by adding the piano, choral and miscellaneous concerts, the list is increased to about two hundred and fifty.

—Miss Helen Bertram, the prima donna in the "King's Fool" at Hammerstein's Opera House this week, will head the McCaull Opera Company next season. Although she had many flattering offers for the summer, she will leave for Europe in a few weeks.

—A "grand" concert was given at the German Masonic Temple last Thursday night in commemoration of the eighth anniversary of the Anawanda Council No. 630, American Legion of Honor. The entertainment was a highly successful one, in which the following artists were heard to advantage: Miss Fannie Hirsch, soprano; Miss Annie Russell, contralto; H. R. Humphries, tenor; Oscar Steins, baritone, and Miss Emily Zeiss, pianist, the latter a talented young pupil of that excellent teacher Prof. John Beyer. The amiable John N. Rathgeber, of Steinway Hall, was the master of ceremonies and chairman of the reception committee, and after the performance he thanked the artists in a most felicitous speech.

—Julius Hopp's operetta "Morilla" was given for the first time in New York at the Amberg Theatre on last Friday night, the occasion being marked as the "benefit" night of that clever singer Carola Engländer. She sang the title rôle with her accustomed success, both vocally and dramatically, and she was well received by a large and enthusiastic audience. In the finale of the second act she gave out three clear and ringing high D's, and her voice altogether showed that with a little better training it might have been fit for grand opera. Of the rest of the cast Messrs. Friese *père et fils* and Nante Schütz did excellent work as usual. "Morilla" was repeated on Monday night of this week, while last night "The Seven Suabians" was to be given, with Streittmann as main attraction. To-night Raymond's old-fashioned but pretty opera, "Der Verschwenner," is to be revived for the benefit of the ushers, and to-morrow night Streittmann will appear in "The Gypsy Baron."

—A meeting was held in Steinway Hall last Saturday of prominent citizens, headed by Oswald Ottendorfer and William Steinway, at which it was resolved to tender to Gustav Amberg a testimonial in recognition of his tenth anniversary as manager of the German theatre in this city. Saturday, May 17, was fixed upon as the date, and a letter was sent to Mr. Amberg notifying him of the intention of his German fellow citizens. A benefit committee was appointed consisting of the following gentlemen: Oswald Ottendorfer, William Steinway, Edward Uhl, William Mayer, Carl Schurz, Jacob H. Schiff, Henry Villard, Jesse Seligman, Moritz Cohen, Richard Katzenmeyer, Simon Wormser, Consul General Feigel, Consul Dr. A. Ritter von Palitschek, Julius Heffernan, Gen. Emil Schaefer, Jacob Doeiger, C. M. von Bauer, Joseph Keppler, Theodore Krüger, F. A. Ringler, George G. Engel, Dr. Joseph H. Sumner, Frank E. Ehret, Jacob Ruppert, Jr.; Rudolph Garrigues, Rudolph Wesendonck, Simon Goldberg, Max T. Lissauer and Augustus Bernheim.

—The Ladies' Orchestra will hold its concert this year at the Madison Square Theatre next Wednesday afternoon, May 14. On the preceding evening, May 13, the orchestra will play for the working girls at Cooper Union. The afternoon concert will be solely an invitation one. The rehearsals of the orchestra have been very carefully conducted and much good work has been done. The afternoon's entertainment will conclude by the production of a short play by some clever amateurs. The orchestra is composed as follows: Piano, Miss Frances Johnson and Mrs. J. G. Meeser; organ, Mrs. Joseph Walker; flute, Miss Mary Smith; harp, Miss Drexel; cymbals and bass drum, Mrs. Henry E. Coe; kettledrum, Mrs. Henry Janin; viola, Miss Nelly Hewitt and Miss Weeks; bass viol, Miss Mamie Turnure and Miss Lottie Witherspoon; cello, Miss Frances Parker, Miss Pillsbury, Miss Whitney, Miss Margaret Johnson and Miss Drexel; first violins, Miss Flint, Miss Pearl Whitney, Miss von Moltke, Mrs. Gebhard and Miss Duprée; and second violins, the Misses M. Pillsbury, Fowler, Sherman, Woehing, Martin and Sallie Hewitt. The orchestra has been trained and will be led by Reinhard Schmelz.

—The leading Boston musicians evidently do not sympathize with the preposterous attempt of the Musical Protective Union to keep the famous Strauss Orchestra out of the United States. The following explains itself:

"The undersigned are pleased to learn of the proposed visit of Strauss and his Vienna orchestra to this country, and believe that no musician sincerely devoted to his art will oppose their admission." (Signed) John K. Paine, Harvard College; Carl Zerrahn, director Handel and Haydn Society; B. J. Lang, director Apollo and Cecilia clubs; George L. Osgood, director Boston Singers; John C. Mullally, director

Hollis Street Theatre orchestra; C. N. Catlin, director Tremont Theatre orchestra; Theodore Bendix, director Globe Theatre orchestra; Theodore Human, director Park Theatre orchestra; J. Thomas Baldwin, director Boston Cadet Band; Carl Baermann, Alexander Steinert, Warren Davenport, B. E. Woolf, Thomas P. Currier, Allen A. Brown, Arthur Reed, J. A. Howard, John Orth, Arthur W. Thayer, William J. Winch, Clarence E. Hay, E. M. Tyler, Arthur P. Schmidt.

—There was a unique musical performance at the Peabody Institute, Baltimore, on the afternoon of the 30th ult. It was a complete symphony concert given for an audience of one. The audience was Dr. von Bülow. Years ago Dr. von Bülow had as one of his pupils a boy named Asger Hamerik, who is now a composer and the conductor of the Peabody Orchestra.

Dr. von Bülow gave a concert at the Lyceum Theatre on the evening of the 29th ult. Hamerik wanted to give his old instructor a surprise, and, by quick work and telegraphing, he called the orchestra of eighty performers together, some coming from other cities. Then a messenger was dispatched for the guest of the occasion. Dr. von Bülow brought his wife with him, and a few of the Peabody faculty were asked in, and in a few minutes Hamerik began the concert just as if he were facing his usual audience of 1,200.

Hamerik's "Tragic" symphony was given with great success, Von Bülow applauding every movement, and then Berlioz's introduction to "King Lear" was played with equal effect.

—In addition to managing the National Conservatory of Music, Mrs. Jeannette M. Thurber wants to build a great national music hall in Washington. She has caused a number of New York's most prominent citizens to address to the president of the board of trade here a letter which reads as follows:

NEW YORK, April 28, 1890.

M. M. Parker, President Washington (D. C.) Board of Trade:

DEAR SIR:—We understand that our Mrs. Jeannette M. Thurber is in your midst, endeavoring to inspire the interest of Washingtonians in the National Conservatory, and we hope that she will meet with every success. This would be only proper reciprocity in view of her national work, it not being confined to New York city, but stretching out and reaching to nearly every State and Territory, not excepting Washington city, which at the present time has seven candidates in training at the conservatory. By such encouragement it may be possible that Mrs. Thurber can be induced to transfer her national life work to the national capital. It is intimated to us that if her efforts in this direction are seconded she will be pleased to address herself to the task of enlisting the substantial assistance and co-operation of her many friends here and elsewhere in the effort to have provided for the national capital a large music hall.

There is no need of us to expatiate upon the reasons for securing the prestige and the experience of this energetic and talented woman, nor to make suggestions of the advantages of such an educational work in your city. Such a hall can be made to serve many purposes, be adapted to the holding of conventions, of which so many yearly visit your city, to the exhibitions of the works of American artists in painting and sculpture, and to the purposes of a national musical festival, to be given yearly during the month of May, under the auspices of Mrs. Thurber. We need not dwell upon the many benefits surely to accrue from the consummation of such a project, an ornament at the outset to the national capital, in an architectural sense, the incidental benefit to real estate values, the revenue to be derived from the proper management of the enterprise, not to speak of the benignant and refined influences that radiate from an institution devoted exclusively to art and its agreeable suggestions.

It will be a matter of the greatest value if this patriotic woman can be induced to take hold of and push to completion a work which means so much to the people of Washington and of the entire country.

Very truly yours,

JNO. JAY KNOW,
HORACE WHITE,
CARL SCHURZ,

Wm. G. CHOATE,
ABRAM S. HEWITT,
F. R. COUDERT,
—"World."

—The 340th concert of the Milwaukee Musical Society took place at the Academy of Music in that city Monday evening, April 28, and was repeated on the evenings of the 29th and May 1, the latter performance exclusively for the members, who are numerous enough to fill the academy to repletion, and this occasion being the fortieth anniversary of the society was a notable one. The society produced on these three evenings the opera of "Orpheus and Eurydice," by Gluck, the first time an opera has been essayed by them in some twenty-five years. The character of "Orpheus" was taken by Mrs. Emily Miltner, "Eurydice" by Miss Wally Heiber and "Amor" by Miss Bertha Schroeter. The chorus and orchestra were ample and were under the direction of Mr. Eugen Luening. The scenery and costumes were especially prepared by Milwaukee artists, and, taking into consideration that the principal characters were simply amateurs, nothing more satisfactory could possibly be expected. It was a smooth production and reflected credit on everyone engaged in it.

—John W. Beard, president of the Independent Musical Protective Association, and formerly secretary of the Musical Protective Union, died from pneumonia Monday, April 28. He was born at Gloucester, England, in 1840, and came to this country twenty-one years ago. He was largely instrumental in getting the Board of Aldermen to pass an ordinance forbidding itinerant bands to play on the streets.

—Ovide Musin, with his concert company, consisting of Mrs. Annie Louise Tanner, Miss Charlotte Nicolai, Clemente Bologna and Eduard Scharf, will give a concert under the auspices of Company F, Twenty-third Regiment of the National Guard, in the Academy of Music, Brooklyn, next Monday evening.

FOREIGN NOTES.

—Felix Mottl has revived at the Karlsruhe Court Opera House Grétry's opera, "Bluebeard," which met with an enthusiastic reception.

—Dr. A. C. Mackenzie will write an overture and two entr'actes for Mr. Irving's presentation of "The Master of Ravenswood" at the Lyceum.

—Murray, the London publisher, promises a memoir of the artistic career of Jenny Lind (1820-50) by Canon Scott Holland and Mr. W. S. Rockstro. It will be founded on original documents, letters and manuscript diaries.

—A young Italian composer, Gastaldon, has succeeded in getting his first opera, entitled "Mala Pasqua," brought out at Rome, mainly through the influence of Mrs. Teodorini, to whose performance of the chief part the work seems to owe such success as it has obtained.

—There is a chapel in Paris which is called "Notre Dame des Étudiants," which contains the organ once belonging to Marie Antoinette. Upon this instrument, which has lately been renovated, were played during the Easter holy days works by Gluck and Mozart, the very masters who had performed on it during their lifetime.

—The Carl Rosa Opera Company during their present London season will sing "Romeo and Juliet," "Lurline," "The Talisman," Bizet's "The Pearl Fishers," "The Star of the North," "The Rose of Castile," "Mignon," "Lohengrin," "The Jewess," "Carmen," "The Bohemian Girl," "Lucia," "The Lily of Killarney," "Maritana" and Cowen's new opera, "Thorgim."

—Verdhurt, the enterprising director of the Théâtre des Arts at Rouen, who lately distinguished himself by producing the "Samson et Dalila" of Saint-Saëns for the first time in France, has followed up this coup by producing an entirely new opera, "Le Vénitien," by Albert Cahen. The libretto, by Louis Gallet, is founded on Byron's poem, "The Siege of Corinth." The opera had a favorable reception.

—The musical intercourse between France and Russia tends almost daily to become closer and closer. On the one hand we read that Colonne has paid an extraordinarily successful visit to Moscow, where he not only conducted at the opera and the concerts of the conservatorium, but also gave a concert at which he produced a great number of works by French composers. On the other hand Rimsky-Korsakoff, an eminent Russian musician already well known in France, is about to give a concert consisting entirely of Russian music.

—There is some talk of annulling the rights of the box holders of La Scala, doing away with the annual subsidy and letting out the theatre to impresarios after the English and American fashion. The season now in progress has been unprecedentedly bad, the receipts have been small and one of the latest performances—that of Bizet's "Pêcheurs de Perles"—caused such a disturbance that the curtain had to be lowered before the opera was at an end. And all this in face of the fact that Buffalo Bill's first representation in Milan drew 18,000 lire (\$3,600).

—Among the novelties promised by Manager Harris in the course of his season of Italian opera at Covent Garden are Wagner's "Tristan and Isolde" and "Walkyrie," Goring Thomas' "Esmeralda" and Gluck's "Orpheus." The latter work is to be brought out expressly for Scalchi, for whom it was revived with great success last winter in Italy and Spain. Mr. Harris intends also to give several French operas in their original form, as he did in the case of Gounod's "Romeo and Juliet" last summer for the express behoof of the tenor De Reszke.

—The performances at the Imperial Opera House of Berlin during the year 1889 have included 213 of operas, twelve of ballets, and nineteen mixed representations. Of the forty-seven operas, three only were new to this stage—the late Emil Naumann's "Lorelei," Ponchielli's "Gioconda" and Hofmann's "Aennchen v. Tharau." The works most often performed were Nessler's "Trompeter v. Säckingen" (sixteen times), "Lohengrin" and "Carmen" twelve times each. Works by Wagner were performed on seventy evenings, by Mozart on twenty-two, by Weber on six, Gluck on eight and by Beethoven on four occasions.

—The concert of Russian music given at Brussels on the 13th ult. under the direction of Rimski-Korsakoff seems to have been remarkably successful, both from an artistic and a popular point of view. The program was lengthy and comprehensive. It included a symphony by Borodin, a symphonic poem by the deceased Mussorgsky (instrumented by the conductor), an overture on three Russian themes by Balakireff, a symphonic poem by Glazunoff (a young composer of very striking talent), two pieces from an opera, "Le Filibustier," by César Cui, and two pieces by Rimski-Korsakoff himself—"A Russian Easter" and "A Spanish Caprice." The instrumentation of these last pieces is described as very remarkable. It will be noticed that the names of the two Russian composers best known in

this country, Rubinstein and Tchaikowsky, do not appear on the program.

—From Manchester the news of a curious discovery reaches us. While turning over some old books in the shop of a Mr. Cornish Dr. Henry Watson came upon several manuscripts of works by Mozart, which bear every sign of being in the handwriting of the composer. They include two concertos written by Mozart in his childhood, and several numbers from the opera "Mitridate," which was composed at Milan in 1770. The suggestion has been hazarded that the manuscripts were brought over by a Miss Harford, who, it is known, was studying music in Florence and Milan in 1816; for, together with the Mozart pieces, there have been found several exercises in this lady's handwriting, with the date and locality inscribed.—London "Musical World."

—The London "Musical World" of April 19 has some admirable comments on the statement made by a magazine writer that Wagner's music dramas are devoid of organic form: "An 'organic' body is one the parts of which are dependent upon one another, and are, therefore, severally incomplete, but which by their mutual and combined activity fulfill a definite aim—that aim being the preservation of the whole of which they form a part. It is obvious that the more nearly any of the parts approach completeness (are self contained) the less organic will be that whole of which they form a part. Mr. Herbert Spencer has long ago clearly shown that a highly organized body is a body the parts of which are highly integrated. Now, comparing operas of the older type—say 'Robert le Diable' or 'Il Trovatore'—with any of Wagner's later works—'Tristan,' for example—what do we find? This: that whereas the former consist of a series of solos, duets, trios, &c., each complete in itself, and capable of being extracted without injury to its own form or to that of the whole from which it is taken, the various portions of a Wagnerian drama—at any rate of each scene—are so welded together that it is exceedingly difficult to make an extract the form of which shall in itself produce a satisfactory effect when heard apart from its context. To speak of the ordinary opera as organic and of Wagner's as inorganic is therefore to use words in a sense the exact opposite of their real meaning."

Earnest Student of the Piano.

New York, April 27, 1890.

Editors Musical Courier:

THE article by Mr. Mason in your issue of April 16 was of special interest to me. I have had with the Virgil practice clavier an experience similar to his. I would not encroach on your space to tell you of it did I not think that what I have to say may also be of some use to the "earnest student of the piano."

I am what may be called a good musician for an amateur. But as a pianist I have never amounted to much, and I am convinced that the main reason for this has been my inability to separate the two kinds of work necessary to good piano practice, the emotional and the mechanical. I see now that my work was mostly of the "loose, inaccurate and imperfect" kind, well described by Mr. Mason, and that the very fact of my being an enthusiastic musician has prevented my becoming an accurate pianist.

Nearly a year ago I bought a Virgil practice clavier. I at once began to benefit by it, and so did several friends of mine, who, at my request, gave it a trial. The result was very much as described by Mr. Mason. In addition to what he has said on the subject, some ideas occurred to me which seem worth mentioning.

The violinist has no marks on his fingerboard to indicate the notes. It is his sense of touch, corrected by his ear, which enables him to find them. His eyesight plays no part whatever in the matter. That the sense of touch can be wonderfully developed in that respect is shown by a remark recently made by one of our prominent violinists, to the effect that were he both blind and deaf he would still know whether he were playing in tune or not. Why cannot a similar faculty be equally developed by pianists? They all have it more or less; but they acquire what they have of it unconsciously and through long experience, and they pay comparatively little attention to the direct development of the sense of touch.

Following that idea I began practicing with my eyes shut, or at any rate without looking at the keyboard. I soon noticed that my hands had a new feeling when playing. I seemed to grasp the notes, chords and passages much more than previously. I knew when I was playing correctly, not only by hearing the sound from the piano or the tic of the clavier, but especially because I felt that my fingers were where they ought to be. At first when I wanted to go from the clavier back to the piano, I would play less accurately than at the clavier. The cause of this I found to be that the musical sound distracted my attention from the feeling of my fingers. I soon, however, overcame that, and could feel and hear at the same time.

I then attempted reading at sight at the clavier, still without looking at my hands, and again was rewarded by good results. Especially did I experience a kind of comfort

when at the piano which I had never known before. My hands did their work with greater ease and accuracy than formerly, my ears were free to judge of the artistic value of my playing, and my eyes had nothing to do but to read the printed notes and only in exceptional cases glance at the keyboard. Lately, when I have seen people (not bad players, either) reading at sight at the piano, with their eyes constantly bobbing up and down between their music and the keyboard, I have always felt like asking them why they were doing all that useless work.

I realize, of course, that in questions of the kind it is a mistake to go to extremes. Yet my recent way of practicing has helped me in cases where one would least expect it; when, for instance, octaves and chords alternate at some distance apart in the bass to form an accompaniment. If I once get the skips accurately at the clavier they seem like child's play when I return to the piano and, occasionally only, steal a glance at an extra long jump. Heretofore it seemed as if I never could overcome difficulties of the kind with any certainty.

Mr. Mason considers that the use of the clavier ceases when the emotional part of piano playing begins. I do not myself feel certain that this is so. So far as my personal experience goes, I find that the quality of my touch has much improved since I have adopted the system of feeling my notes at the clavier. In practicing a piece at the clavier I, of course, mentally hear what I am playing; I strive to feel with my fingers the crescendos and decrescendos, or any special phrasing I may desire. When I return to the piano it seems to me that I have learned what I was trying for, if not quicker than heretofore, at least in a surer manner, provided, however, I continue to feel the shading and expression with my fingers on the keys. The fact, too, that the clavier enables one to overcome the mechanical and, as I think, to a certain extent also the emotional difficulties of a composition without getting weary of it by hearing it constantly repeated, is of inestimable value. It insures eventually a much more genuinely inspired performance at the piano by saving one's nervous and emotional force for the time when it is actually required.

What I have accomplished as an amateur might be done by professionals in a much more thorough manner, and it would lead, I should think, to proportionately greater results in the development of the sense of touch. I give my experience for what it is worth, and I would be pleased if you, Mr. Editor, or Mr. Mason would point out my errors.

Yours truly, E. J. DE COFFET,

17 West Sixtieth-st.

P. S.—There is another question I wanted to speak of: The merits of the practice clavier from the neighbor's point of view. But that is such a vast, far reaching question that I think it had better be treated by a more competent and interested party than I am.

Cleveland Correspondence.

CLEVELAND, April 2.

MUSICAL matters locally have been enjoying quite a whirl of late. We have had recitals by Miss Anna Steinger Clark, of Boston (program devoted exclusively to Beethoven); Hermann Emil Zoch, of Milwaukee, was also heard in our city for the first time, and finally an evening with Von Bülow, concerning whose playing 'tis unnecessary for me to remark.

Clarence Eddy gave recently an organ recital in one of our churches in his usual masterly style. Mr. Eddy is quite a favorite here, having appeared twice this season in recitals, being greeted upon each occasion with large audiences.

Mr. John Marquardt, of the Conservatory of Music, gave an interesting violin recital last week. He had the assistance of Mr. Emil Ring in a Grieg sonata and a brilliant and melodious concerto of Moszkowski.

Mr. F. Norman Adams, organist of Trinity Church, gives his fifth organ recital this evening. He has presented some very interesting programs this season.

Mr. Wilson G. Smith, assisted by his pupils, gave his fifth recital at Hallet & Davis' piano rooms, on the evening of the 23d, to a large and enthusiastic audience. The following program was presented in an exceptionally fine style:

Russia, Spain, Italy— Characteristic National Dances, op. 23.....	Moszkowski
Forest song.....	Mr. Smith and Ernest Hennings.
Concerto in A.....	Mr. Fred. Hicks.
"Yes, I will".....	Adagio—Finale. Theo. C. Ernst.
Concerto in D.....	Miss Rose Monks.
"There, Little Girl, Don't Cry".....	Larghetto—Finale. Willie Kiesel.
Valse Melodie.....	Fannie S. Knowlton
Prelude and sarabande (two pianos).....	Mrs. B. L. Rouse.
"My Lady's Bower".....	Mrs. Smith and Ernest Hennings.
Valse Arabesque, op. 44.....	Mrs. C. H. White.
Concerto (allegro).....	Wilson G. Smith
"Lovely Spring".....	Miss Louise Hart.
"Demon of the Wood".....	Cænen
"Look in My Heart" (new).....	Bohm
Concerto, op. 45.....	Mrs. B. L. Rouse.
	Miss Marie Callahan.

N. B.—Orchestral accompaniment to the several concertos will be played on a second piano by Mr. Smith.

Mr. E. C. Beach, of this city, has written the libretto of a comic opera, "The Maid of Seville," which has its initial presentation at the Opera House this week. The music thereto is selected from the different popular operas, and so is polyglot in character. Mr. Benj. Beck, a talented young musician, of our city, has done the orchestral arranging and displayed unusual ability in his work. The text is full of bright and witty lines, so the work is bound to achieve a local success. It is given in behalf of charity and the cast made up from our local talent. MOSKES.

Musical Items.

—According to a report from Manchester, a Dr. Henry Watson, rummaging among some manuscript music in the shop of a bookseller, came upon several manuscript copies of works by Mozart, "which further examination convinced him to be, for the most part, in the composer's handwriting." Among them are two concertos written by Mozart when a child and several numbers from the opera of "Mithridate," composed at Milan in 1770.

—Several new operas have lately been brought out in Germany, the production of which it is our duty to chronicle, though it does not appear that any of them have as yet obtained any very striking success. We may name "Die Almohaden," by J. J. Abert (Leipzig, April 13); "Iolanthe," by C. W. Mühlendorfer (Cologne, April 12); "Der Wieberkrieg," by F. v. Worysch (Hamburg); and "Der Dorfrichter," by Hugo Kahn (Breslau). Spohr's opera, "Pietro v. Abano," brought out at Munich on the 13th ult., is, of course, no novelty, but yet an interesting revival. A forthcoming novelty is a comic opera, "Die heimliche Ehe" (the secret marriage), by Peter Gast, which is to be seen hereafter at Kroll's Theatre at Berlin. Of this work an

analysis, entitled "Thematon," with 240 musical illustrations, has been published by Dr. Carl Fuchs, which suggests a certain rivalry with the "Meistersinger," as the title suggests a rivalry with Cimarosa's masterpiece. The composer must surely be a bold man.

—"Enough time has not elapsed since the original production," replied Mr. J. C. Duff, manager of the Duff Opera Company, several years ago to a number of theatrical managers who approached him with a view to securing his co-operation in a contemplated revival of "H. M. S. Pinafore." "To give the opera the presentation necessary will evolve an enormous outlay and it is still too fresh in the minds of the public to justify any great expectations at this time. No; I am satisfied that the time is not yet ripe and I will not go into it," and he did not. The revival took place. It ran a quarter of its allotted time, proving the accuracy of Mr. Duff's judgment. That was years ago. A few months since Mr. Duff concluded that the proper hour for a revival had arrived. He realized at the same time that to insure success for a revival everything connected with it must be beyond criticism, as, while the novelty of an original production might capture all, in a revival extraordinary features must be included to win the patronage of

those who may have witnessed the work during its early days. Mr. Duff presented the result of his labors in Chicago recently at the Auditorium, the largest playhouse in the West. The critics were unanimous in acknowledging that the organization was the largest and most complete and the presentation the most magnificent ever tendered the citizens of Chicago. This is the company which goes to the Academy next Monday night, numbering, all told, 187 people.

—The preparations for next year's performance of "Tannhäuser" at Bayreuth are being actively carried forward—so far, at least, as concerns the scenery and costumes. The scenery is being painted by the brothers Brückner (of Coburg), who may be considered as the official scene painters to the Bayreuth Theatre, and the designs for the costumes are being prepared by Professor Flüggen, of Munich. As regards the performers, the "Musikalisches Wochenblatt" declares in the most positive terms that the statements made about the definite engagements of certain artists are absolutely unfounded. Indeed, it may be remarked that the most positive statements have been made in the French papers, which one would not expect to be the best informed on the subject.



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The Musical Courier.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

OUR Mr. Hall took a short run to Milwaukee from his Chicago office last week, and a report of the news in that city is embodied in his Chicago letter in this week's paper.

WE are in the position to announce that one of the piano manufacturing concerns of this city, making a medium grade piano, are contemplating a change which will make of the firm a stock company.

MR. JOSEPH HERRBURGER, of the Paris action firm of Herrburger-Schwander, arrived in New York this week and will remain here for some time investigating the entire action question in America and renewing many pleasant acquaintances that he made here on his visit of several years ago.

CHARLES P. CUMMINGS & CO., the successors of Beardsley & Cummings, Boston, will continue to handle the output of the factory of S. G. Chickering & Co. just as the former firm did. They will also continue the agency of the Blüthner pianos notwithstanding the recent advance in price. They carry a full line of stock of both S. G. Chickering and Blüthner pianos.

WE doubt if there is a busier piano factory in New York at present than that of the Pease Piano Company, where more pianos are turned out weekly than ever before in the history of the house. In a quiet, unostentatious manner the Pease Company are shipping their instruments in all directions, and, what is also a very excellent thing, they are getting the money for them.

MR. WM. STEINWAY, his wife, his three younger children and servants will sail for Southampton on the new Hamburg line steamer Normannia on July 3 next. They will remain in London for a week, when Mr. Steinway will visit and inspect the London branch of the house before going to the Continent, where the factories at Hamburg, Germany,

will be visited. Mr. Chas. H. Steinway and Mr. Henry Ziegler are at present in Europe and there will be a general meeting of the family there. Mr. Wm. Steinway, aside from business matters, will take a much needed rest and will return to America during October.

MESSRS. SOHMER & CO., who, through the retirement of C. W. Kennedy & Co., are at present without any direct representation in Philadelphia, inform us that they will make no move in the matter until after the summer months, when they will probably consider the idea of opening a branch store there. The Sohmer piano is so well and favorably known in Philadelphia that we think such an action on their part could not but result successfully.

FOLLOWING the announcement in THE MUSICAL COURIER of last week, we publish from the Dexter "Journal" this notice:

Messrs. Dyer & Hughes have purchased the entire plant of a Boston piano manufacturing company, including all patterns, scales and other paraphernalia pertaining to the business. The property will at once be transferred to Foxcroft, the machinery set up and operated in connection with the manufacture of organs.

H. B. Hook, one of the most skillful piano makers in New England, is to superintend the work. Only first-class instruments are to be placed upon the market from their establishment. This will require some little time for experiments and tests. They are said to have secured by their purchase as good a scale as there is in this or any other country.

The new industry in due time will necessitate an extension of the Mechanic-st. factory.

MR. LOUIS GRUNEWALD, of New Orleans, with wife, daughter and youngest son, left for Europe on Saturday on the Elbe, to be gone until September. The New Orleans "Picayune," in referring to his departure from his home, said:

Louis Grunewald, Esq., leaves this evening for New York, and thence will leave by the German steamship Elbe for Europe, accompanied by Mrs. Grunewald, Miss Ella and Master Theodor Grunewald, intending to visit the principal cities of England, France, Italy and Germany, and returning here early in October. Mr. Grunewald will visit also all important manufacturing centres in Europe, and buy extensively for his musical emporium, the well-known music house, "L. Grunewald & Co., Limited," of which he is the worthy president. Yesterday noon all employees were summoned by "general order" to the parlors of Grunewald, where a sumptuous farewell luncheon was spread exclusively for his loyal subjects, at which Mr. Grunewald feelingly told his "boys" good bye and wished them all a pleasant summer, with assurances of his most friendly feelings, and hoping to see them all well and hearty at their post on his return next fall. Mr. Morgan Kennedy and A. Pollatsek made appropriate speeches, and cheerful good feeling prevailed. The following officers and employees of the Grunewald Company participated at the feast: Jos. Flanner, director; W. N. Grunewald, treasurer; A. Pollatsek, secretary; Misses Muller, Torrey and Toner; Messrs. Rene Grunewald, C. W. Bland, F. Artel, Jas. Armbruster, W. L. Kurten, Henry Kronlage, J. E. Duffel, Wm. McCracken, Morgan Kennedy, E. von Hofe, Emile and Albert Duplantier, Jos. Schrenck, Louis Hesse, Thos. Elder, Jos. German, Frank Burke, Jno. Bauman, Adv. Bares, Peter Wilson, A. Rive, Louis Walle, Alex. Roberts, Herb. Norman, Jos. Flick, Louis Guilmet, Chas. Egan, Ben Pinski, Geo. Jenkins, Jno. Bianchi and Miguel Brinnas, Messrs. Carl Richter, N. C. Abbott and A. C. Elder being absent on the road.

AHA! and so it seems that THE MUSICAL COURIER is not the only trade paper that "booms," as our contemporaries call it, Mr. Gratz and the Glass & Co. pianos. If you people would only go studiously to work and learn something about pianos and write your opinion about the Glass & Co. piano as we did, instead of quoting Mr. Gratz's opinions on an abstract question, you would be performing a much more potent and legitimate act of trade newspaper work. But let that go—it's too old a subject.

Besides, you wouldn't dare come squarely out and say that there is virtue in anything else than a piano made in the United States; you even exclude Canadian pianos, although Canadians buy our pianos. So you go gaily about shouting for protection and crying for boodle.

Nothing made anywhere outside of the United States is good enough for you and you go about talking this while you wear a suit made of foreign cloth, wear imported hats and imported underclothing and imported neckties and drink imported wines and imported beers and smoke imported cigars and talk imported English and yell out to the people in the trade who don't stop to think that no thing and particularly no piano that is not made here is worthy

of consideration. Go on, go on and much joy to you! And in the meantime you seem to forget all about the \$1,000,000 worth of musical goods exported from the United States during 1889 to foreign countries, who pay cash for these goods and who thereby assist us in the development of our native industries. Remember, Messrs. Demagogues, that \$1,000,000 worth of manufactured musical goods is a very large percentage of the whole manufactured musical goods made in the United States.

If you demagogues think that you are addressing fools you are making a great error, for the bulk of the members of the piano and organ trade of this country are men of brains and intelligence.

WE quote the following from the Philadelphia "Press," as it contains a moral applicable not only to Philadelphia, but to other cities also:

A practical joker at Slatington circulated the report that a young man of the place contemplating matrimony wanted to buy a piano, and his life was made miserable by piano agents, who swarmed from all directions.

Philadelphia's piano and organ business suffers enormously from the bell ringing element sent out by the dealers to hunt up trade. Not only is the standard of the music trade lowered, but prices are absolutely pulled down to figures that make many transactions profitless; and as to terms—why, the most absurd propositions are made to intending buyers. Some dealers offer pianos on payment of \$10 down and \$10 a month and waive the first payment; some offer instruments at \$5 a month and alternate payments of \$10 and \$5.

People are hounded by bell ringers and drummers just as the above paragraph describes it, and we have learned of instances in the Quaker City where people muffled their door bells in order to avoid the nuisance of the bell ringer. Where or how this system will end is not even surmised by the conservative element of the trade of that city, but it is generally predicted that some of the firms now engaged conducting their business under the system referred to will be compelled to desist in the near future.

The system is not limited to Philadelphia and vicinity; other cities have had it introduced, although we do not believe it is as generally adopted in New York, the Eastern and Southern States as in Pennsylvania and in the West, particularly Ohio and Indiana.

A suit for heavy damages has been brought by Gustavus Baylies through Wallace & Coleman, his attorneys, against R. F. Brandom & Co. for causing to be published in the "Daily Gazette" of April 4 the following false and libelous statement: "Gustavus Baylies," meaning plaintiff, "was dismissed from our employ for neglect of business and his position will be filled by W. H. Hendricks, of Philadelphia. (Signed) R. F. Brandom & Co." The plaintiff claims to be prevented from obtaining employment and to be injured in the sum of \$10,000.

THE above is from the Springfield (Ohio) "Democrat" and refers to Gustavus Baylies, the former receiver of the A. Baus & Co. corporation of this city. Mr. Baylies is well known in certain music trade and musical circles of this city and Brooklyn, and his sudden departure from this vicinity was a source of regret to his many friends. We are under the impression that the expenses connected with a libel suit should not be incurred by anyone who is not positively sure of winning his case, and to win a libel case it is necessary not only to produce evidence against the defendant, but evidence in favor of the character and career of the plaintiff.

These generalizations are merely indulged in through the medium of philosophical reflections upon the past history of certain people in the music trade whose proximity to New York is reduced by means of such modern inventions like the telegraph and the railroad.

Mr. Baylies may have a great case against R. F. Brandom & Co., but as we do not know what the law of libel in Ohio is we cannot make any comment on the subject. It seems to us that if you publish that an employé was dismissed for neglect of business and the statement is true, it is not a cause for libel, particularly if the employé formerly lived and did business in Brooklyn.

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ADVISES from our Chicago office are to the effect that the W. W. Kimball Company have recently been creating the impression that a written testimonial from Patti complimentary to the Kimball piano is now in possession of the company, or at least will soon be shown.

As a matter of course no sane person will believe that such a written testimonial has all along existed, and if one will now be forthcoming it will be a testimonial recently secured by W. W. Kimball himself, who was here in New York during the last days of Patti's sojourn in this city prior to her return home. The testimonial can easily be dated back to the time when Patti first appeared in Chicago this season, but THE MUSICAL COURIER will insist upon a truthful statement of all the details connected with such a transaction before it will withdraw one step from its position.

The matter could easily be brought into court to prove exactly when Patti gave the written testimonial to Kimball if, as is supposed, she has given one—and for money she certainly would give a testimonial for a piano of lower grade than the Kimball, if any lower grade pianos were made. How could the question be brought before court? If a non-resident of Illinois bought a Kimball piano on the strength of the representation of a dealer or salesman that Patti had given a written testimonial to the company, praising the Kimball piano, and if such a purchaser, doubting the truth of the statement, would go into the United States Court at Chicago (not a State court, for the Kimball Company have a political "pull" in Chicago) he or she could have the whole Patti testimonial scheme opened up. Then it would be discovered when this testimonial, if there is one, was given. Patti's deposition would also be secured and the truth might be forthcoming.

However, no one will go to this expense and trouble, and no one need do so as long as THE MUSICAL COURIER is in a position to say that the whole Patti-Kimball scheme is a trick unworthy of any firm who expect the respect of their neighbors, competitors or agents.

Neither will the latest scheme of the W. W. Kimball Company with Patti succeed in effacing the impression of the first one, and the latest is the decision of the company to send a Kimball piano to Craig-y-Nos, Patti's castle in Wales. Of course, the Kimball Company maintain that this piano was "selected" by Patti for "her own use," &c., and other cheap claptrap advertising, valuable for hayseed purposes. If Patti ever selected a Kimball piano for her own use she is either a corrupt hypocrite or a most unmusical monster. No human being possessed of a musical ear would ever select a Kimball piano for his or her own use, except probably as a refrigerator or for some such purpose, for if there ever was constructed in this beautiful land of ours a cheap, a low grade and musically worthless instrument it is this Kimball piano.

THE MUSICAL COURIER will stake its reputation as an old, expert musical journal on that statement, and will reiterate that no piano was ever made in this country that cost less to make than the Kimball piano as soon as the factory will be in shape to produce over 60 a week. If the factory produces over 60 a week now the statement holds good now.

The action of the Kimball Company in securing the testimonials of artists, including that of Patti, if they now have it, must be productive of some peculiar results. Manufacturers of high grade pianos cannot continue to advertise the testimonials of the Italian and German opera singers, as such a course inevitably places their pianos on a level with the Kimball piano and offers to the Kimball Company an opportunity for comparison which they will not be slow to grasp. Manufacturers of high grade pianos cannot afford to advertise the testimonials given to them by Italian and German opera singers, for the Kimball Company advertise that not only Patti, but also Lehmann has given them a testimonial, and Lehmann and her husband, the puerile and effeminate Paul Kalisch, did give the Kimball Company a testimonial. We made particular inquiry into the matter, and the reply was in the affirmative.

Testimonials of that sort can therefore be *damaging* only to the piano they refer to, and the firms using them lower the standard of their product by placing it in the open market in competition with Kimball pianos having testimonials from the *same artists*. Manufacturers making pianos that sell from \$450 upward retail cannot afford to show testimonials given by artists, when said artists have given similar testimonials on pianos that, like the Kimball piano, can be sold at retail for \$150 with a profit. It will never do.

Our advice to the manufacturers and dealers who are using testimonials of opera singers is to withdraw them at once and give the W. W. Kimball Company a clear, open field for the sole use of these testimonials. Manufacturers should immediately instruct their agents not to permit any competition on the part of Kimball agents, by withdrawing all advertisements of testimonials given by opera singers, for the Kimball agents are using the testimonials of the greatest opera singers—Patti and Lehmann—against which it is useless to offset any testimonials of minor singers, male or female.

Dealers who are using the testimonials of opera singers cannot sell their pianos at any prices to compare with the prices of the Kimball piano, and by showing such testimonials, or using them, they will in nearly every case effect the sale of a Kimball piano in place of the piano they are endeavoring to sell. It is simply carrying grist to the Kimball mill.

The farce conducted under the auspices of the W. W. Kimball Company will reach its natural conclusion, like all farces, and when the curtain is rung down that company will stand before the music trade in a light which very few concerns would envy. It places the W. W. Kimball Company in the category of the McEwens, the Swicks, the Beattys and others, whose names are the synonyms of humbug in the music trade. Instead of occupying a position similar to that of the other great and wealthy firms in the trade, whose reputation is built up on straightforward and honorable transactions and whose mercantile ethics are so elevated that their influence has always been in the direction of good, the Kimball Company stands out in bold relief as an institution that has descended down into the arena of cheap trickery and low cunning, a devotee of the ordinary Cheap John methods of trade and barter and a sponsor to its agents, whom it stimulates to pursue similar methods.

Of course, hand in hand with such proceedings goes the vile stencil, and it need surprise no one to learn that Kimball pianos have been shipped from the Kimball factory as stencil pianos—not Kimball pianos. Being stencil pianos, THE MUSICAL COURIER is therefore doubly accurate when it says that the Kimball piano is as low in grade as anything ever produced in the piano line in this land. Stencil pianos are always low in grade, and to think that Patti and Lehmann should have given testimonials to such boxes—even for a large amount of money! These two women should be ostracized from all decent society for having permitted their valued names and reputations to be used for such sordid purposes—Patti included, provided she has given a written testimonial to Kimball.

PERTAINING TO JOHN CHURCH.

THE executors of the will of the late John Church are Edward T. Russell, Mr. Church's brother-in-law (he married Mr. Church's sister and lives on Marlboro-st., Boston, where Mr. Church died), and Granville Bowditch, a Boston merchant. It is estimated that the estate will net \$500,000, although at this writing it is impossible to more than approximate the sum.

The various enterprises in which Mr. Church was interested, so far as the music trade is concerned, were the John Church Company, its offshoot, the Root & Sons Music Company, Chicago, and the Everett Piano Company, of Boston. The John Church Company has its chief offices at Cincinnati, and among its stockholders are some of the young men in the firm and chiefly Mr. John Church's estate, Mr. J. B. Trevor, Mr. Frank Lee and Mr. E. V. Church, of Chicago.

The stockholders of the Everett Piano Company, of Boston, are the estate of John Church, Mr. William Moore, Mr. J. B. Trevor, Mr. E. V. Church and Mr. E. T. Russell. The new addition to the factory building, which belongs to the estate of John Church, will be

completed and is expected to be under roof about July 1.

It will take some time before all the legal documents that have a reference to the estate will be in complete shape to take definite action as to the future application of the investments of Mr. Church, as he held property in the States of Rhode Island, Massachusetts, New York, Ohio and Illinois, and in each of these States separate action must be taken.

We learn that \$200,000 were set aside by him in trust for his only child, Miss Edith Church, who has control of the annual interest on this sum.

THE OSBORNE FAILURE.

AS announced several weeks ago in these columns, C. S. Osborne, a dealer, at Norwich, Conn. (branch at Waterbury), made an assignment; but recent developments disclose that this assignment was not made unwillingly, and that it had been prepared for some time to be used in case of emergency.

The Boston creditors of Osborne exhibit considerable feeling against him, for it appears he has been guilty of misrepresentation, and a copious amount of hypocrisy is credited to him. These creditors, consisting of the Smith American Organ and Piano Company, Hallet & Davis Company, Boston Piano Company, and also Wilcox & White, are about to take steps intended to compel Osborne to explain in court what has become of over \$30,000 worth of musical instruments and musical merchandise, and what his relations are with a Miss Reed, his bookkeeper, who, it is stated, intends soon to go into the music trade on her own account, although she is known not to have had any capital.

Consigned goods are said to have been sold; the books are in a condition that requires expert examination; dispositions of leases have taken place of which no account can be found; the piano movers and livery bills were not paid, neither the hotel bill for Osborne and Miss Reed, and although there are \$30,000 liabilities or thereabouts, there are no available assets whatsoever, and at the time of writing this no schedule of the accounts has been submitted. In short, it looks like a total loss.

Police Justice Kellogg, of Norwich, is the assignee, and he has hired Osborne for the present to sell sheet music at the store.

Now to the point. Will the piano and organ manufacturers who are interested in this case permit it to go by default, or will they insist upon a rigorous investigation into the whole history of this Osborne failure? At present there exists a deep seated suspicion against Osborne's integrity and honesty. If he is honest this suspicion should be removed, and if he is a rascal he should be punished. It is therefore the duty of the creditors to pool their issues and make up a fund to investigate the whole Osborne affair and get right down to the bottom.

Such a course would be of inestimable benefit to the trade, for it would indicate to dealers who are dishonest that the piano and organ houses do not propose to have every failure go by default and simply accept what the assignee deals out to them a year or two after a failure, if anything is dealt out at all. Sift this Osborne failure to the bottom, and do it in good legal shape, and it will result in great good to the whole trade.

A Novel Testimonial.

THE Shoninger Company, or rather their New York branch, are in receipt of a novel testimonial, which we here append:

OFFICE OF THE NORTH AMERICAN PHONOGRAPH COMPANY
AND JESSE H. LIPPINCOTT, SOLE LICENSEE OF THE AMERICAN
GRAPHOPHONE COMPANY,
100, 102 AND 104 BROADWAY,
NEW YORK, April 18, 1890.

The Shoninger Piano Company, 86 Fifth-ave., New York City:
GENTLEMEN—We have been using one of your No. 7 upright pianos for making piano records for the phonograph, and after giving the instrument a thorough test, I am compelled to say it has proven the most satisfactory of any of the several different makes we have tried. It combines the powerful tone with sweetness, which is a very essential quality required in securing a fine record on the phonograph. If such a thing is possible, I think the tone is improving by use, especially the bass. It has been most favorably criticised by some of the best musical talent, and I shall always take pleasure in bearing out the statement contained in this letter. Respectfully yours,
C. J. WILSON, Manager Musical Department.

—Among the visitors to New York last week was Mr. James H. White, of the Wilcox & White Organ Company.

• THE •
POPULAR
HOME
FAVORITES.

NEW ENGLAND PIANOS

SING
THEIR
OWN
PRAISES.

WINNING GOLDEN OPINIONS FROM ACTUAL PURCHASERS.

THE NEW ENGLAND PIANO purchased in 1884 is as good as new. Has a good tone, easy action and is durable.

G. HOWE DAVIS,
Cashier Metropolitan National Bank,
January, 1890. 1884. Boston, Mass.

NEW ENGLAND PIANO purchased in 1885 is in fine condition. They are as good as any made.

L. P. ABBOTT,
District Chief Boston Fire Department,
January, 1890. 1885. Boston, Mass.

THE NEW ENGLAND PIANO added much to the pleasure of the company and proved itself to be thoroughly first class.

FRANCIS PROCTOR,
President Massachusetts Press Association,
January, 1890. 1884. Gloucester, Mass.

THE NEW ENGLAND PIANO I purchased of you, after constant use, has proved itself in every requirement the piano for the artist and the people. I shall take great pleasure in recommending the instrument wherever I may be.

HENRIETTA MARKSTEIN, Solo Pianist,
January, 1890. 1889. New York City.

A LIBERAL and PROGRESSIVE INSTITUTION MANUFACTURING the ENTIRE PIANO.

UNRIVALLED

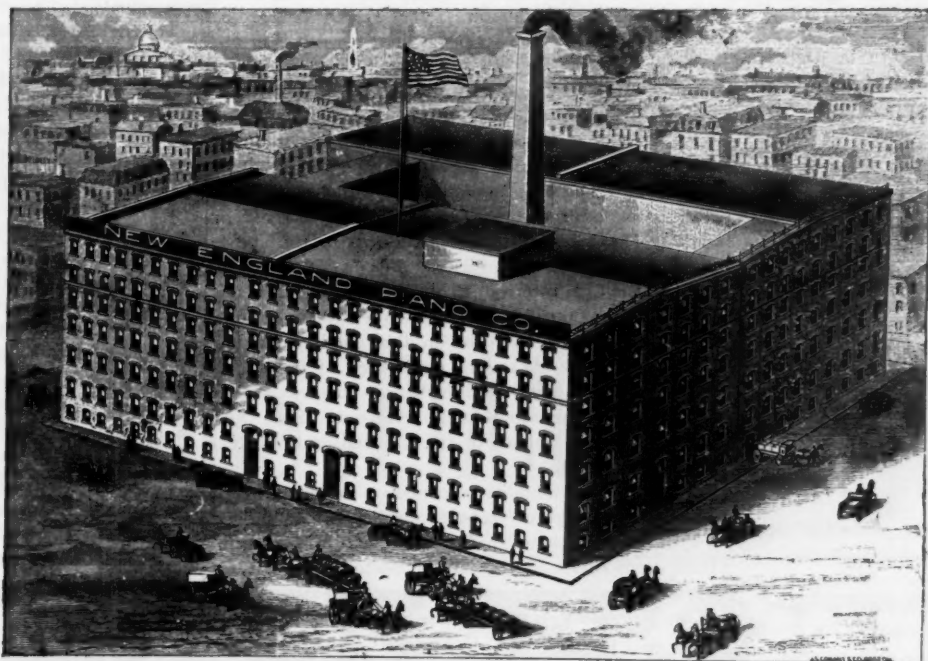
—IN—

TOUCH,

TONE

—AND—

FINISH.



UNSURPASSED

—FOR—

DURABILITY

—AND—

STANDING

IN TUNE.

PRINCIPAL FACTORY OF NEW ENGLAND PIANO COMPANY,
GEORGE, + GERARD + AND + HOWARD + STREETS, + BOSTON, + MASS. + (HIGHLAND + DISTRICT.)
225 FEET LONG, 150 FEET WIDE. BUILDING 7 STORIES HIGH.

NEW ENGLAND PIANO, purchased in March, 1889, was placed on my ship, W. A. Connor, and taken on a tour around the world. The piano was used a great deal, particularly in the tropics. It has kept in perfect tune during the year. It is in first-class condition, and has given perfect satisfaction.

Residence, Searsport, Me.

J. P. BUTMAN,
Captain Ship W. A. Connor.

No need of "testimonial" for the NEW ENGLAND PIANO—the piano speaks for itself. Should my Baby Grand be destroyed, another NEW ENGLAND would forthwith replace it. I have the honor of knowing the manufacturer and owner of the NEW ENGLAND PIANO. He is counted among the most progressive, upright and honest business men of Boston, and his pianos but represent him.

HINSDALE, N. H.

REV. L. M. WILDE.

NEW and ELEGANT DESIGNS in Upright Pianos, in Mahogany, Burl Walnut, Oak, Magnolia and other Fancy Woods.

🐉 LIVE, WORKING AGENTS WANTED IN UNOCCUPIED TERRITORY. 🐉

ILLUSTRATED CATALOGUES MAILED FREE TO ANY ADDRESS.

NEW ENGLAND PIANO CO.,

WAREROOMS:

157 Tremont Street,
BOSTON.

MAIN OFFICES AND FACTORIES:

George, Gerard and Howard Streets,
BOSTON, MASS.

WAREROOMS:

98 Fifth Avenue,
NEW YORK.

THE SWOGER STENCIL.

THE profits in the stencil line of pianos and organs must be enormous, judging from the freedom with which stencilers use printer's ink and the United States mail to increase and spread their illegitimate traffic. Before us is a large package of circulars, together with a letter, all sent in one mail by T. Swoger & Son, stencilers, at Beaver Falls, Pa., to a gentleman in a Western city, the offers contained in the same being of a nature similar to those of all stencilers. There is a singular likeness between all the letters and circulars sent out by stencilers—all of them copied apparently from the original Beatty letters and circulars, and all breathing the same philanthropic spirit and feeling of kindness to the "dear friend" or neighbor who wants or needs a piano or organ.

As an illustration take, for instance, some extracts from the letter of Swoger, signed T. Swoger, who, among other things, says:

If you will order at once, without delay, and will take pains to show our instrument to your friends and neighbors, we will ship as follows.

And then comes a series of prices as absurd as ever printed, organs possessing fancy names and pianos containing all kinds of patented improvements—all, however, at prices far above the prices at which this stencil stuff can be purchased at the factories.

Again to the stencil point:

There is no Swoger organ factory.

There is no Swoger piano factory.

All instruments marked or stenciled Swoger are low grade, common, ordinary boxes called pianos or organs, as the case may be.

The warranty on the same is of no value, as the name of the manufacturer is not on the pianos nor on the organs.

The instruments can be bought for much less than Swoger offers them by applying to the manufacturer.

Swoger does not manufacture them, and must pay the manufacturer about the same price anyone else pays. Swoger must make his profit; consequently the purchaser must pay an advance over the price he would ordinarily have to pay.

Musically these Swoger instruments have no value at all, as they are of lowest grade and have no musical tone and no touch.

Children who practice upon these and other stencil pianos have all their musical talent ruined, as the instruments have no musical qualities whatsoever. Persons who know how to play have their musical attainments injured.

The name of Swoger on a piano or organ means low grade, common, ordinary, low priced goods.

All persons who have purchased Swoger instruments, believing from Swoger's circulars or otherwise that Swoger made them, need not pay, as such a statement is a misrepresentation.

Persons who have purchased and paid for such pianos or organs marked Swoger can sue for the recovery of the money.

The circular states that Swoger will sell oak, walnut, mahogany or rosewood pianos without extra charge. In the legitimate piano business no such offer can be made, nor is it made. Moreover, Swoger cannot offer any rosewood pianos for sale, as none are made of rosewood. That offer is in itself a rank swindle.

The pianos offered by Swoger are made here in New York, and can be bought for about \$100. They are, of course, worthless, and simply look like pianos; in fact, are imitations of cheap pianos—musically speaking, without value.

This paper has been pursuing such stencil frauds for many years, and has killed them off whenever it undertook to do so. The two most dangerous stencil frauds in Pennsylvania at present are the Linn and Swoger stencils, both in Western Pennsylvania, and both of some years' standing.

The legitimate piano and organ dealers of Western Pennsylvania have suffered fearfully from these stencil humbugs, and it is only by means of THE MUSICAL COURIER exposé that they can find protection against such contemptible humbugs, who, under the common law of Pennsylvania, could be forced to the wall.

Dealers will therefore take notice that they can secure, free of charge, copies of THE MUSICAL COURIER containing the articles showing up the stencils of Linn and of Swoger, in order to show to purchasers

that the instruments bearing such names are stencils of the lowest grade and not worth anything to the purchaser.

"ATTACKING" THE BRIGGS.

IF it were not for the defective construction of the following paragraph from the "Keynote," one might conclude that the editor of that monthly was in reality seriously contemplating a genuine "attack" on the Briggs piano, but the construction of the language is so peculiar and original that it is open to various definitions and conjectures, which our readers can adopt according to their own interpretation. This is the paragraph from the "Keynote" to which we refer:

A few months ago we received from a Boston advertising firm offers to insert "ads." of the Briggs Piano Company. Negotiations not being satisfactory, insertions were not made. Some days ago a somewhat novel "ad." in a Western journal attracted my attention. It stated that the public were warned against purchasing pianos from any house that advertised. The Briggs piano not being obliged to charge for advertising rates, being sold for actual cost. Well, if Mr. Briggs believes the dear public so ignorant as to believe his doubtful statements, his plan may be O. K. But in my opinion the public will calculate that if the quality of the piano is not better, the statement of the company must be very poor indeed.

It will be noticed that the paragraph in its opening phrase is in the second person—"we received"—and subsequently enters the first person—"my attention"—from which we conclude that it was written by one person, a person who thought in the first person and started out to write in the second person, but, naturally, not being addicted to writing for the public, drifted into the first person.

Curious it is that such a paper as this "Keynote," printing such mongrel English, can be published in a great city like New York and continue month after month without being edited—edited from the technical point of view. For instance, this sentence: "Negotiations not being satisfactory, insertions were not made;" and this: "The Briggs piano not being obliged to charge for advertising rates, being sold for actual cash." These are complete sentences in the above paragraph from the "Keynote."

As to the firm referred to, they are first called the Briggs Piano Company and subsequently Mr. Briggs. There is no such company in this country making pianos, and there are several gentlemen of the name of Briggs in the piano manufacturing business. This all shows how incompetent the "Keynote" is to treat of such matters, outside of the fact that its English is incomprehensible.

We admit our inability to conceive the meaning of this rather ludicrous "attack" on the Briggs piano; but in order to clear up matters a little we will state that there exists in the city of Boston a well-known piano manufacturing establishment, in existence for many years, known to the trade and the musical profession as the firm of C. C. Briggs & Co. These people—the Messrs. C. C. Briggs & Co.—make pianos of which they have drawn all the scales themselves, which are original in construction and the result of continued study and application in the art of piano building, and which are recognized by piano experts and by dealers in all sections of the land as among the very best instruments now made. This paper could never afford to make this statement unless the pianos themselves indorsed it with their own intrinsic merit.

The Messrs. C. C. Briggs & Co. are large advertisers, and some kind of advertisement, issued either by them or by an advertising agency in whose charge they placed a line of advertising, fell into the hands of the editor of the "Keynote," who, judging from the nature of the English he uses in his paper, did not understand it when he read it. He thereupon determined to attack the firm of Briggs and sat himself down and wrote himself down an ass in the full contemplation of the deed.

Let us assure the editor of the "Keynote" that in showing acrimony toward firms who do not advertise with him he is pursuing a very impolitic and narrow minded course, which is harmful only to him. If he is so ignorant as not to know the name of a firm how can an "attack" carry any weight, admitting, for the sake of argument, that anything published in the "Keynote" can have any weight whatsoever?

C. C. Briggs & Co. should pay no attention to the matter, as they are not directly referred to, and as the paragraph is an unintelligible jumble of words they can hardly attempt to reply to it.

TRYING TO BE FUNNY.

WE are impelled to quote a so-called "funny" editorial that appeared in the Syracuse (N. Y.) "Standard," of the 26th ult., which makes that paper appear in a rather pitiful plight:

In the course of a gingerly discussion of an industrial toast at a piano makers' banquet in New York the other night, Grover Cleveland delivered himself of this rhapsody:

I cannot refrain from reference, not merely to the busy factory and salesroom, but to the love, joy, hope, sadness and worship which are portrayed by the piano in the family circle. In many a humble home the piano gathers about it the most sacred and tender associations. The daughters of the household play mirthful music by day, harmonious praise by night, and their melody touches with love the hearts of their future husbands. Family prayers are joined in sacred memory by the piano, with it close in silence the tender hours of sickness, and its strains are finally heard after death at the funeral of the loved one. When the family circle is broken, happy is the son or daughter who can place among his or her household gods the old piano.

We grow sick at heart in contemplation of the harm which an encouragement of this sort of thing may precipitate on unoffending humanity. It is natural to imagine that as long as manufacturers find it profitable to work up mahogany, wire and ivory into pianos the deadly process will go on, but it is appalling to think that, pampered by a little terrapin and a sufficiency of champagne, a man who has occupied the highest office in the gift of his countrymen can be persuaded to so far forget the sweetness of domestic peace as to urge dotting fathers to put the keyboard under the unskilled fingers of their adolescent children. Are we to be thrummed out of house and home by the universal adoption of the piano at devotions and merry makings? Is there to be no surcease after death? If not, farewell the tranquil mind! The old piano be blown!

The writer of this very evidently intended to be funny, and probably from his narrow view point he has done something funny, but we venture to say that if he would but give due consideration to the refining influence of the piano in modern life he would himself be moved to write a rhapsody, without the comforting aid of terrapin and champagne, that would show to the workers in the "busy factories and salesrooms" how active and how salient a work they are more or less unconsciously performing in the culture and refinement of our present time.

"The old piano be blown!" sounds funny at first; probably the old piano itself sounds funny, and, of course, we should advise everyone to trade off the old piano for a new one, but there is no article in all of the household goods that ordinarily holds about itself more tender, pleasant and sad recollections than "the old piano." The influence of the piano upon the social life of the world, and we might say particularly upon the social life of this country, has never had the pen's justice done it. It is essentially an instrument of refinement, a medium of culture; the associations clustered about it generally embody memories of what has been cheerful and good, and if, after death, the associations are turned to sadness, it but shows how potent an element it is in our daily life.

Whether the instrument is used in the family life to accompany the droning of Moody and Sankey hymns, or is used by people of musical culture to suggest the ideas or recall the recollections of a symphony or an opera; whether under the hands of a skilled player it is called upon to give expression to the lofty thoughts of the composer, or under the hands of a bar room player is used to call up all that is low and vicious in our nature by its frivolous and sensuous sounds, the piano is at the present stage of civilization an element that is well worthy of consideration, and an almost essential quantity that is well worthy of more serious and less light treatment than that given it by our esteemed contemporary.

Dr. Oliver Wendell Holmes has most eloquently sung the story of the violin—a story which all are familiar with—and we should be gratified to hear a story as beautifully told of the influence of the piano, upon our modern lives.

Mr. Cleveland's remarks on the piano are worthy to be ranked with anything ever uttered on the subject, and redound immensely to his credit.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

CERTAINLY, WHY NOT?

To the Publisher:

DEAR SIR—If you will kindly print the following news item it will be a favor I will appreciate upon receipt of marked copy of your paper with news item inserted, I will immediately forward you, post paid, my book just issued, entitled

"Ex-Mayor Beatty's Tour of the World."

I have traveled since last June 35,974 miles. Met Talmage party in Palestine (Holy Land) Passed Nellie Bly on the Arabian Sea, met "Joe" Pulitzer of the New York "World," in Ceylon, and Henry George in Australia, etc., etc. Please print the news item, anyway, as it is really news, as I arrived home April 9, 1890, and I am sure you will appreciate reading a book, written by a business man. If not, why not?

Yours Very Truly,

DANIEL F. BEATTY,
Washington, N. J.

The following is the news item:

Beatty's Tour of the World.

Ex-Mayor Daniel F. Beatty, of Beatty's celebrated organs and pianos, Washington, N. J., has just returned home from an extended tour of the world.

THE above, printed on a postal card, recently reached this office, and as we are very much interested in accounts of foreign travel (we hope our contemporaries will not charge us with being free traders for that reason) we insert the item just as furnished to us by the Hon. Dead Beat-all.

While traveling 35,974 miles did it not occur to Beatty, especially while visiting the Holy Land, that it is a fraud upon his fellow men to palm off stencil organs and pianos, claiming in his circulars that these instruments were made by him, when they are made by others?

Did not Beatty have cause to reflect upon his whole career during the moments when he stood near spots and places considered by him the most holy on earth, and did he not during such moments come to the conclusion that he was committing an outrageous fraud upon his fellow citizens when he offered them stencil fraud pianos and organs and took from the unsuspecting the money for such goods, knowing all the time that they were made, not by him who claimed to make them, but by others unknown to the misguided purchaser? Oh, Daniel!

—With their usual cleverness in advertising Sohmer & Co. have their name on a piano cut in a little pamphlet of which C. I. Hood & Co. are to circulate a million copies.

LYON & HEALY.

Their Piano and Organ Business.

ITS REMARKABLE INCREASE.

NOTWITHSTANDING unfavorable conditions existing in January and February—open winter, impassable roads, la grippe, and an average absence, on account of illness, of one-fifth of Lyon & Healy's force—the firm sold more pianos and more organs in January and February than in the corresponding months of 1889. In March and April, 1890, when conditions were normal, the piano business exceeded that of any period in the history of the house, the grand total of pianos sold during the latter month being 204, as against 104 in April, 1889.

To what are we to attribute this great gain in Lyon & Healy's business? To sound business management that has made the name of Lyon & Healy a household word throughout the world.

Lyon & Healy astonish themselves with the enormous business they are doing both with the Knabe and Kroeger, and they continue to do an enormous business in the Fischer. They also sell the New England and Pease. The firm is an unyielding opponent of the stencil in any or all of its forms, and this in itself gives it a unique and honorable distinction as compared with houses who sell instruments the names of which do not indicate their origin.

Ludden & Bates.

THE Ludden & Bates Southern Music House had an innovation upon the usual features of a trades' display. As time did not permit of building a float, Mr. Bates conceived the idea of turning out the whole house force in carriages, with suitable banners, mottoes and decorations. The turnout consisted of eight carriages in the following order: The officers of the company 1870-1890, containing Mr. J. A. Bates, vice-president; Mr. J. D. Murphy, secretary, and Mr. Jaspersen Smith, treasurer. Finance and bookkeeping, containing Mr. Clarence D. Godfrey, Mr. Rogan, Mr. A. Kierson, Smylee Wolfe. Collection depart-

ment, Mr. P. G. Edmunds, Mr. H. Krenson, Mr. J. M. Butler and Mr. James Deacey. Piano and organ department, Mr. O. J. Tyler, Mr. Julian Walker, Mr. E. N. Mulvey and Mr. Frank Delay. Tuning and repair department, Mr. H. N. Moore, Mr. Tris. Moore, Mr. Courter, Mr. Hoernlein and Mr. Sollee. Music department, Mr. Thomas Richards, Mr. C. Easton Yonge, Mr. W. B. Ford and Mr. George McKenzie. Musical instruments, Mr. Ferd Bates, Mr. Harper, Mr. Gentry and Mr. Allen. Travelers, Mr. Edwin Perrin and Mr. C. J. Wallace. The shipping department was represented by a dray loaded with organs and highly decorated. On top of the organs were the Ludden & Bates giants, John Monahan and Hugh Donahue, Thomas Monahan, shipping clerk, James Monahan and William Clarke. The carriages were preceded by a banner, with the inscription, "Ludden & Bates, Southern Music House. Established 1870. Sales, 1890, \$500,000. Fifty employees. Two hundred agents. Forty-three thousand pianos placed in Southern homes." The last carriage, containing two of the traveling salesmen who happened to be in town, bore the inscription, "Our travelers; thirteen more of 'em out a-hustling."—Savannah "News," April 30.

The Braumuller Company.

ONE of the busiest sights in the New York piano world can be seen at the new factory of the Braumuller Company, at 540 and 542 West Fortieth-st. The seven story building, which we have described before and a cut of which will be found in our advertising columns, presents a scene of activity such as can only be appreciated by one who has been through the ordeal of arranging a big shop full of workmen and putting things in running order. Work was commenced several weeks ago preparing for the entrance of the men, and when the final move was made everything had been so well planned that all went smoothly. The Braumuller Company, as we have before stated, will hereafter make their own cases, and we saw there a few days ago as fine an assortment of veneers as one would wish for.

The scale of the piano has proved satisfactory in every particular, and its musical excellence has been frequently spoken of by us. The company are fortunate in having the services of so thoroughly capable and practical a man as Mr. Hastings, their superintendent, and the work that he has done in originating and improving the scales speaks well for the judgment of the founder of the house in selecting so valuable a lieutenant. The Style 5 upright has become particularly popular, and when the company shall be prepared, as they shortly will be, to turn out their own cases, we are sure that there will be no better selling instrument at the price and of the grade of the Braumuller.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and
Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,
170 Tremont St., Boston, Mass.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK



SCHWANDER
(GENUINE FRENCH)
PIANO ACTIONS.
Established over Fifty Years.

HERRBURGER-SCHWANDER.
PARIS AND NEW YORK.

Particulars on application to

WILLIAM TONK & BRO.,
Sole Agents for the United States and Canada. } 26 Warren St., New York.



UNEXCELLED IN
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,
And Every Quality Requisite in a

FIRST CLASS PIANO

For Catalogue and Territory address
THE JOHN CHURCH CO.,
General Factors - - CINCINNATI, O.



WITH THE
CHASE PATENT SOUNDING BOARDS
Are Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on Application.
FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.
GRAND RAPIDS, MICH.

AHLSTROM PIANOS.



ESTABLISHED 1875.

Reliable Agents Wanted for these incomparable instruments, which possess many valuable improvements not found in Pianos of any other make. Specially adapted as leaders, and sold exclusively as First Grade Instruments.

C. A. AHLSTROM,

* MANUFACTURER, *

Nos. 112, 114 and 116 East 2d St., Jamestown, N. Y.

Merit Handsomely Rewarded.

W. P. Hanna Presented a Magnificent Upright Grand Piano for Faithful and Valuable Services.

If any gentleman in New Castle has just cause to feel proud to-day it is Mr. William P. Hanna, son of Mr. and Mrs. J. C. Hanna, who recently returned from a trip around the world, being absent from home twenty-one months, most of the time as the representative of the famous Behr Brothers' pianos at the Melbourne, Australia, Exposition. He was very successful in every respect, and his instruments were awarded the first prize, a magnificent gold medal. That his employers appreciate his faithful devotion to their interests, and the success that resulted from his efforts in their behalf, is shown by the following letter:

New York, April 22, 1890.

Mr. W. P. Hanna:

DEAR SIR—Being desirous of expressing in some substantial way our appreciation of your valuable services in representing our interests at the Melbourne Centennial International Exhibition of 1888-9 in so eminently satisfactory a manner, we have shipped to your address our finest style of upright grand piano and beg that you will accept of same. With the assurance of our highest esteem and regard, we remain,

Yours truly, BEHR BROTHERS & CO.

The present was a great and very gratifying surprise to Mr. Hanna. The instrument is the very finest and the case the most elegant made. It is now at the store of Messrs. J. C. Hanna & Son, where it is being admired and praised by all who see it. We congratulate Mr. Hanna on this well deserved and elegant testimonial to his worth.—New-castle (Pa.) "Courant."

A Peerless Train.

THE Pennsylvania Limited stands first among the railroad trains of the world in the degree of luxury and comfort afforded its patrons. The ladies' waiting maids, the stenographers, the financial reports and the observation car are features entirely original and unique with this train. The superb accommodations of the other cars, great speed and prompt movement fill every demand of the traveler. The Limited leaves New York from foot of Cortlandt and Desbrosses streets every day at 10 A. M., for Cincinnati and Chicago.

Valuable Instruments.

A Collection Made By M. Steinert to be Exhibited in Several Cities.

M. STEINERT, of this city, the well-known musician, has consented to allow the exhibition of his remarkable collection of musical instruments in New England cities, in New York, and afterward for two years at the National Museum at the Smithsonian Institute in Washington, D. C. This collection is supposed to be the most complete extant, and has cost Mr. Steinert many years of effort and much money. It includes good samples of the clavichords of the eleventh century, spinets, harpsichords and various hammer claviere. One instrument is the veritable concert grand piano made for Beethoven in

1816, and used by him at his home. Violins, 'cellos of all kinds, and other stringed instruments are included in the collection. Mr. Krehbiel, a celebrated musical lecturer, will explain the collection at the public exhibitions, and Mr. Anson, a well-known pianist, will play upon the different instruments. Probably an exhibition and lecture will be given in this city.—New Haven "Palladium."

The Trade.

—The signs of the "Doctor" Eberhard Grand Conservatory of Music that had adorned (?) the Fifth-ave. warerooms of the New England Piano Company, of New York, were removed last week. Another move in the right direction—for the New England Piano Company, of New York.

—Mr. Geo. F. Illidge, of the Boston Piano Company, has been in the city for a few days.

—When Mr. E. S. Votey, of the Farrand & Votey Organ Company, Detroit, left for Europe he received a handsome floral tribute from the New England Piano Company, of New York, with their well wishes for a successful tour.

—An attempt was made Wednesday night to burglarize the Kohler & Chase music house in the Seattle-Block, corner of Third and Cherry streets.

Mr. G. W. Vaughan, who sleeps in a small room in the rear of the establishment, heard someone coming up the steps to his room at about 11:30 o'clock. He cried out, asking who was there, and the person ran. Mr. Vaughan listened and heard the footsteps cease before they reached the door. He leaned out the window and tried to attract the attention of someone to get them to head off the thief, but no one was passing at the time. Mr. Vaughan then ran down the steps into the store, when the burglar made his escape through the front door.

Mr. Vaughan thinks that he must have left the front door unlocked, as the lock showed no evidence of having been tampered with.—Seattle "Press," April 26.

—A Waukesha (Wis.) agent of Estey & Camp sold to Henry Snyder, of Waukesha, an organ for \$135, to be paid for in installments. Snyder, it appears, paid the agent all that was due on the organ, but the agent pocketed the cash instead of turning it over to his employers. The firm sued Snyder for the organ or the amount of money due thereon. The judge of the Waukesha County Circuit Court directed a verdict nonsuiting the plaintiffs, and an appeal was taken. The Supreme Court affirms the decision of the lower court, dating its opinion the 11th inst. to avoid complications which might arise by reason of the death of Mr. Estey.

[We take the above from the Madison (Wis.) "Journal."]

—W. B. Roberts, the manager of the W. W. Kimball branch at Kansas City, has removed to the store 611 Main-st., recently vacated by the Bollman Brothers Company, who, as announced previously, have occupied a magnificent new building in that city.

—Mr. Peck, of the firm of Hardman, Peck & Co., has leased Arthur Meyer's cottage on Bath-ave., Long Branch, for the coming season.

—"Fresh Testimonials to the Merits of the A. B. Chase Piano" is title of a little circular just issued by the A. B. Chase Company, of Norwalk, Ohio, which contains something over 30 selected indorsements of their product.

—"The Scientific American" says: "An invention designed to provide for the support of piano strings in such a manner that they will retain their pitch, but will be held with a certain amount of elasticity, adapted to insure a rich, full, mellow tone, has been patented by Mr. John Jaworsky. That the wrest plank may be held against undue yielding by strain from the tension of the strings, iron braces are employed, with upper forwardly extending lips upon which the wrest plank fits, and with lower forwardly extending lips which rest upon and extend in advance of the sill. The braces are centrally divided to form vertical lengths and have upwardly extending slotted tongues to provide for the passage of the retaining bolts. The sounding board is secured to the end braces and extends in advance of the iron braces and intermediate wooden braces arranged in the spaces between the iron braces. The tuning pegs are secured to the wrest plank in the ordinary way. This frame is designed to render the use of the rigid cast iron plate unnecessary, leaving the sounding board free to respond to the vibrations of the strings, which, being supported at their upper ends by wood, assures a certain amount of pliability and elasticity, while the wooden frame is sufficiently braced for the retention of the pitch to which the piano has been tuned."

—The piano varnishers and polishers of Boston have become affected with the eight hour agitation. At a meeting of the union last Thursday

night in Blatchford Hall, Boston, a number of speeches were made advocating an eight hour work day for the craft. It was decided to hold a mass meeting of the trade to discuss the question in Blatchford Hall on Friday, May 23. Offers of financial support were extended to the striking carpenters, and resolutions of sympathy for them were adopted.

—J. Topping, of Calais, Me., is in town.

—The contract for the new organ for Christ Church, Orange, has been given to L. C. Harrison, the New York organ builder. It will be by far the largest instrument in the Oranges, and will cost \$10,000.

—F. G. Smith's branch store at Saratoga, N. Y., has just received a shipment of 30 Bradbury pianos in anticipation of the coming season. The branch is located at 484 Broadway, Saratoga.

—W. F. Graves, a piano dealer, of Western New York, has bought the store of A. Beardsley in Portageville, and is moving his family into it. He will use his buildings in Castile for storerooms.—Buffalo "Courier."

WANTED—A position in a piano wareroom or piano factory, by a young man who is a musician and is willing to make himself generally useful in the sale of instruments; will do inside and outside work; large circle of acquaintances, musical and otherwise, in Boston and vicinity; best of references. Address P. C. P., care MUSICAL COURIER, 25 East Fourteenth-st., New York.

Spring Styles, 1890.



MASON & HAMLIN ORGAN.
New Case No. 167.

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TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

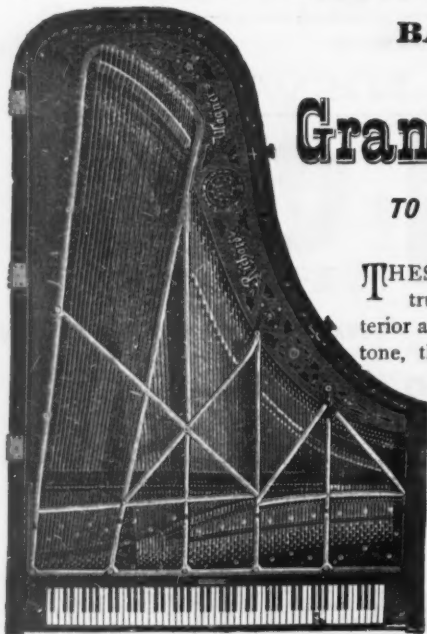
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Artistic Cases in any Style to order, with
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Pianos Varnished for the United States.



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GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.

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CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, May 3, 1890.

MILWAUKEE AND CHICAGO ITEMS.

MILWAUKEE is now estimated to have a population of about 250,000 people, and there are not so many dealers there in proportion as there are in very many of the other large cities of the country; neither does Chicago, although so short a distance away, interfere to any great extent with the sale of pianos in the former city.

The publishing business of Messrs. Wm. Rohlfing & Sons has assumed large proportions, and not a day passes without orders from new customers; they are entitled to the distinction of issuing as handsome an edition as can be found in any of the best foreign publications, and far more elegant than the usual domestic publications. It is true that their work is done abroad, but that is simply because they cannot find any concern in America that is competent to produce such beautiful work. The piano department of the Messrs. Rohlfing is an extensive part of the business, and they are undoubtedly the heaviest dealers. Their store, one of the handsomest in the country, is a constant attraction to the musical public of the city. It is not to be wondered at that with their facilities, their fine line of goods, and being one of the oldest houses in the State, they should do a remarkably prosperous and extensive business.

Although still young in the business Mr. Edmund Gram is entitled to be considered one of the large dealers. His line of goods is much more varied than formerly, and consists of the Decker Brothers, Steck, Hardman, Vose and Everett pianos, and the Vocalion, Story & Clark and Clough & Warren organs.

Mr. Gram is a native Milwaukeean, prominent in society, financial secretary of the old Milwaukee Musical Society, a director of another musical society, a member of a prominent club, and is so fortunate as to have recently married a young lady of Detroit, who has already become eminent as a pianist and will undoubtedly add to Mr. Gram's popularity. His business is constantly increasing; he does not confine himself to the city, but is making efforts for trade in various portions of the State, in some of which he is already well known and has a trade established.

Mr. A. A. Fisher, as the successor of the oldest dealer in the State, Mr. H. N. Hempsted, has an elegantly located store at 415 Milwaukee-st., and is doing an excellent trade with the Hallet & Davis, Emerson and Kimball pianos, and a full line of music and musical merchandise. Mr. Fisher has spent considerable money in improving his premises and enlarging his piano warehouse, and has now one of the brightest and most attractive stores in the city. He wants a thorough sheet music man, one who is capable of buying and selling, and who has some knowledge of small goods, for which, to the right man, he is willing to pay a liberal salary.

Mr. George Gerber has opened a store on National-ave., near the old store where the old firm of Gerber & Gram first opened, and has secured the agency for the Mehlin & Son and the Miller pianos.

Mr. J. S. Lake was reported to be desirous of selling out his business on account of a severe illness, but when seen declared that he was doing business at the old stand, and was likely to continue to do so; his trade for the last year has been more satisfactory than any previous one.

Mr. F. H. Durbin has given up every instrument save the Weber, which he is still handling on a conservative and dignified basis.

Messrs. C. F. Grobman & Son, the new concern, have an attractive store at 310 Third-st., are handling the Haines, Kurtzmann and C. A. Smith & Co. pianos and a few organs, and have already sold quite a number of instruments. Mr. Grobman thinks he has made a good move in establishing himself in Milwaukee and is satisfied with his location, which is being rapidly improved by the erection of some fine buildings.

The new firm in Chicago of Messrs. Busse, Harlow & Co. are reported to have dissolved by the retirement of Mr. Harlow. Mr. Busse will continue as the agent of the Behr Brothers & Co. and Newby & Evans pianos.

The Chicago Cottage Organ Company have taken temporary quarters at 221 State-st., next door to their former store. They have also some pianos in the old Weber building, and either the Chicago Cottage Organ Company or the Chickering house have made arrangements to furnish the studios in the building with Chickering pianos and to use the hall, calling the building Chickering Hall Building, and it will be so advertised by the Sewing Machine Company, the present lessees, in all the advertising matter issued by them.

The Shoninger Company will move into their new quarters, 225 State-st., on Monday. They have their signs in place, and will have a very elegant store.

Mr. A. H. Rintelman has secured temporary quarters at 234 State-st., and says he has the refusal of the premises and may occupy his present store and 146 State-st. as well.

Mr. J. O. Twichell, agent for the Briggs piano, is in his new store at 223 Wabash-ave.

The Weber house have been fortunate enough to get their new building in sufficient shape to take possession, and with the exception of the first floor, which is being rapidly pushed to completion, are in fine shape now.

There is a certain tuner traveling through this western country, and recently heard from in Nebraska, who calls himself D. J. Ross and represents himself as being connected with the Weber Piano Company of New York. There is no such incorporated company, but it is sufficiently misleading and deceptive to lead parties to suppose him to be a representative of the well known and only house in New York to which such a name might apply, and this will inform dealers and others that the estate of Albert Weber has no connection whatever with this man Ross, and that his representations, so far as they are concerned, are fraudulent. If we do not mistake this is the same party who recently represented himself as an attaché of Messrs. Lyon & Healy, and who was denounced by them.

Messrs. E. T. Root & Sons are now occupying quarters with the S. Brainard's Sons Company.

Mr. Julius N. Brown informs us that Mr. Frank E. Brady and himself and several others have applied for a charter for the Brown-Brady Piano Company, of Illinois, with a capital stock of \$50,000, all paid in, and expect to increase it to \$100,000 soon. They will build a new factory 50x100, with an extra building for dry kilns, engine and boiler, on La Salle-st., between Sixty-first and Sixty-second streets, opposite the Rock Island depot. The building will be six stories and basement.

One of our largest concerns in Chicago, which is already producing pianos in liberal numbers, has secured a very large factory with a capacity for turning out upward of 300 pianos per month. More particulars will be given the coming issue.

STEINWAY HALL.

The Last Public Performance.

THE formal closing of Steinway Hall occurred on Friday last, May 2, with the lecture of Mr. H. E. Krehbiel, the music critic of the New York "Tribune," assisted by Mr. Conrad Anson, the pianist. There were no formal ceremonies, and no celebration was held in memory of the going out of the great hall that has been for a quarter of a century the room in which the best music heard in this country has been listened to.

The account of Mr. Krehbiel's lecture, as reported in the "Tribune," is here given, and THE MUSICAL COURIER hopes to present to its readers the full text in some later issue. Mr. Krehbiel will deliver the same discourse for the benefit of the students of Yale College at New Haven, and later in Providence, R. I., Boston, Cincinnati and other places. A general outline of the lecture was printed in THE MUSICAL COURIER, together with the illustrations he uses, in our issue of December 5, 1888.

Surrounded by clavichords, harpsichords and spinets, H. E. Krehbiel last night closed Steinway Hall with his lecture on "The Precursors of the Piano." Conrad Anson gave illustrative music on these various instruments every now and then in the course of the lecture, and evoked that music which delighted the old gentlemen in knee breeches and dress swords who now smile only from ancestral por-

traits. Minuets and "formal manners and pompous ways" were conjured up in fancy at the sound of these long unused instruments. An audience, cultivated and appreciative, filled the hall on this the last night that it will be used as a place of public amusement.

Mr. Krehbiel announced at the beginning of his discourse that it would be his aim to trace the growth of the principles employed in the piano, rather than their physical integument, and that he hoped to stir the imagination and quicken the apprehension, leaving unburdened the faculty of memory, which is generally most taxed by historical study. To this end he would have little to say about elusive dates and strange names, and would appeal to the teachings of the poets as often as the records of prosy chroniclers. This plan of treatment he illustrated at once by discovering the origin of all instruments of the stringed class in the bow of the primeval savage, and quoting Homer and Greek mythology to prove that Apollo was the god of music, because he was bearer of the bow. He drew attention to the fact that many savages to-day use their bows for musical instruments, and showed a picture of an early Egyptian harp which still preserved the old bow shape.

The earliest known form of instrument in which the strings are sounded by being struck (instead of being plucked as on the harp, or rubbed as on the violin) the lecturer found in a sculpture picture of a procession on an Assyrian monument, dating back to the sixth century before Christ. The shape of this instrument, as well as of the primitive ones of the savages and their highly developed successors, were shown in a series of pictures which embellished the program of the lecture. The keyboard was traced back to instruments of the organ kind used in antique times by Greeks and Hebrews, and its application to a stringed instrument attributed to the monks of 600 or 700 years ago, who put keys to the old monochord of Pythagoras in order to assist them in teaching music. These keys were simple levers armed at the further end with a tongue of brass which struck the string when the key was pressed down, causing the string to sound and at the same time determining the length of the string whose vibration produced the desired tone. At that time and until the first quarter of the eighteenth century, each string was called on for several notes. Mr. Krehbiel exhibited a clavichord which retained the features of the scientific monochord that has been described. It was one of M. Steinert's instruments exhibited at the Fellowship Club last Wednesday, and, except in the lowest octave, there were three keys to each string. On a larger specimen of the same instrument, Mr. Anson played the first prelude from Bach's "Well Tempered Clavichord."

The next instruments discussed were those which employed keyboards, but whose strings were sounded by being plucked or twanged by bits of quills placed in jacks. Of these the most familiar names are spinet, virginal and harpsichord. On a harpsichord built by Kirchman, of London, in 1776, Mr. Anson played an air and variations called "The Queen's Command," by Orlando Gibbons, who died in 1625. Mr. Krehbiel gave it as his opinion that the piano had been independently and originally invented by Christofori, an Italian, who was earliest; Marius, a Frenchman, who was second in respect of priority, and Schroeter, a German, who was latest, but had left the most interesting and instructive account of his work. The peculiarities of the piano from that time down to the present were described in brief, and Mr. Anson played on a grand of Mozart's time, one of 1816, made by Nannette Streicher, the friend of Beethoven, and the modern instrument whose development Mr. Krehbiel said owed much to the genius of Liszt and the ingenuity of American builders.

The musical program, as rendered by Mr. Conrad Anson, who was very loudly applauded, was as follows:

First prelude from "The Well Tempered Clavichord".....	J. S. Bach (1685-1750)
"The Queen's Command".....	Orlando Gibbons (1583-1625)
Rondo in A minor.....	Mozart (1756-1791)
Andante and variations from the sonata, op. 14, No. 2.....	Beethoven (1770-1827)
Rhapsodie Hongroise, No. 12.....	Liszt (1811-1886)

The clavichord, harpsichord and the pianos of the time of Bach, Mozart and Beethoven were from the celebrated collection of Mr. M. Steinert, of New Haven, while the concert grand of to-day was a superb Steinway, and we doubt if ever before the progress in the art of piano making was more fully exploited and demonstrated than in this exhibition of the crude predecessors of the piano, commencing at the beginning of the art and leading up to the present perfection of a modern grand.

Mr. Krehbiel's lecture, while lacking in many salient points that would occur to a practical piano man during his otherwise interesting talk, was well calculated to interest a general lay audience. We had expected to see more of the prominent piano men and more of the prominent pianists present; but those who were there enjoyed an interesting and instructive evening.

The Astor Autograph Letter.

THROUGH the courtesy of Mr. Francis Bacon we are enabled to present to our readers a facsimile copy of Mr. John Jacob Astor's letter, written in London March 14, 1795, ordering a grand piano to be shipped him to New York by Messrs. Broadwood & Sons, of London.

While this letter has a peculiar interest to Mr. Bacon, as he traces his house back to Mr. Astor in 1789, it is at the same time interesting to the piano trade throughout the country. This is probably the oldest facsimile copy of an order for a piano to be shipped to the United States extant.

Mr. Francis Bacon wishes us to inform the trade that he

will gladly furnish facsimile copies of this letter to parties who may wish it on application, by mail or otherwise, to him at 19 and 21 West Twenty-second-st., New York.

The Southern Organ Company.

THE Southern Organ Company completed their first instrument this week. It is a handsome piece of furniture, the entire case being ebonized. The workmanship bears the impress of skillful and painstaking mechanics, while the general mechanism which, while perfect, is not as intricate as in other organs of like construction, proves that those who have had the building of the in-

strument understood their business thoroughly and are artists in their line. It has taken much time and great patience to bring it up to the standard attained, but it is gratifying to know that at last the result has been more than satisfactory. The instrument has been tested by musical experts and critics, who pronounce it excellent in tone, peculiarly fine in action, and with a variety of stops sufficient to produce any number of combinations, being almost equal in every particular to a pipe organ.

The instrument just completed is for a Baptist church in Richmond, and the company has several other orders for similar ones. The price asked for it is but \$400, which is very low indeed for such an excellent instrument. The company is also making up a number of cases in polished oak to meet the varied tastes of patrons, and as soon as possible the manufacture of cheaper and smaller organs will be commenced. On the whole, the stockholders feel greatly encouraged at the outlook, and the manufacture of organs bids fair to become one of the leading industries of this section.—Hampton (Va.), "Bulletin."

Failure of Thomas Fielding.

THOMAS FIELDING, the Newburgh piano, organ and music dealer, formerly of Fielding & Moscow, has made an assignment. We quote the Associated Press dispatch:

Thomas Fielding, the leading music dealer in Newburgh, N. Y., has made an assignment to Abram D. Fowler, a clerk with Charles E. Moscow and wife, of this city; Hardman, Peck & Co. and Saxe & Robertson, of New York, as preferred creditors. The amount of liabilities and assets is unknown. Mr. Fielding says the cause of his trouble is the slow payment by parties owing him money and the pressing demands of creditors.

Also the local paper, the Newburgh "Journal," which gives the following account of the failure:

Mr. Thomas Fielding, the dealer in pianos, organs and musical merchandise, has made an assignment to Mr. Abram D. Fowler, who has been recently employed as a bookkeeper by Mr. Fielding. The amount of assets and liabilities is unknown. Mr. Charles E. Moscow and wife, of this city, are preferred creditors. Certain wholesale dealers in New York city are also preferred creditors. The assignee is of the opinion that the assets will represent a considerable sum when a complete inventory of stock and all other resources has been taken. There are some uncollected bills for bookbinding work, the latter being a line of industry that was pursued in connection with the music business. The pianos that have been rented will be sold, and it is expected that the instruments that have been sold on the installment plan and have not been fully paid for will also bring a return of money. It is not yet known what are Mr. Fielding's plans for the future. A. H. F. Seeger is the attorney in the case. Much of the stock that is now in the store is subject to claims that are in the hands of New York parties. The lease for the store will not expire until May 1, 1902, just two years from the present day. The store is in the building that is owned by Mr. J. P. Andrews, and is admirably adapted to the business that has been recently conducted in it.

Notice.

HAVING bought out J. C. Stephenson & Sons, stock of picture frames, molding, &c., I am prepared to do any work of that kind, and will at all times keep a good stock to select from. A large order of frames and molding on the road and more to follow. I am also steadily adding to my stock of pianos, organs, sheet music and goods constantly arriving and going out again to all parts of the country.

WACO, TEX.

SPENCER MUSIC HOUSE.

—Nelson Bow, the piano and organ dealer of Freehold, N. J., has added a sheet music department to his business.

March 14 1795

Wm Broadwood & Sons

Gentlemen Please to ship me one of the best grand pianofortes you have, I rely on your honor to let it be good one. I wish to have it plain in every respect and the case of handsome wood the body may be screwed fast when done call on Mr George Astor for the payment I shall wish to have it shipped in July or August next by the ship Hope for New York or any other good ship to be sent to Mr J. Astor.

Yours gentlemen
with Respect yours


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City Coffee House, Chesapeake
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Local Territory will be given to Dealers on these Instruments.  WRITE FOR TERMS.

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— AND —
PIANO HARDWARE,
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ESTABLISHED 1824,
Manufacturer of
CHURCH and CHAPEL
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SKILL
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IN THE WORLD.
ORGANS
UNEQUALLED FOR
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VOLUME AND SWEETNESS
OF TONE
SEND FOR A
CATALOGUE

C. A. SMITH & CO.
WHOLESALE MANUFACTURERS
— OF —
Upright & Pianos.
OFFICE AND FACTORY:
149 and 151 Superior Street,
CHICAGO.

Elliot B. Comstock.

WE regret to announce the death at the early age of 32 of Mr. Elliot B. Comstock, the secretary of Messrs. Comstock, Cheney & Co., the action and key makers at Ivoryton, Conn. Mr. Comstock had been suffering from the grip for a month past. It turned recently to rheumatism, which affected his heart so that he died suddenly on Friday, the 2d inst. The funeral services took place on Monday last.

New Firm in Louisville.

MR. EMIL WULSCHNER, the energetic and popular piano and organ dealer, of Indianapolis, has opened a branch house in Louisville, Ky., an enterprise that deserves the heartiest commendation. In referring to it the Louisville "Commercial" says:

To-morrow morning the most complete music house in the city will open at 682 Fourth-st., between Walnut and Chestnut. Emil Wulschner, the great music instrument dealer, of Indianapolis, and James Perry, the well-known sheet music dealer of this city, will jointly operate in all kinds of musical merchandise. Mr. Wulschner controls the famous Vose & Son pianos and the Burdett organs, besides a full line of small instruments. Mr. Perry, who is known to all musical people from his twenty years' connection with the old house of D. P. Faulds, is the only music publisher in Louisville. The new house will be a music emporium, and the business will be both wholesale and retail. The storeroom is one of the largest and handsomest in the city, and the men at the head of the enterprise are aware of the benefit of competition, and propose to make the business lively here. R. L. Elliott is manager of the house, and will personally serve his old friends.

"Aunt Eliza" Objected to the Organ.

NEW PHILADELPHIA, Ohio. (Special.)

A NOVEL case has just ended in the Common Pleas Court here. The Centenary M. E. Church, about 5 miles southeast of here, purchased an organ a short time ago on payments of Professor Ortt, and it seems on account of this the congregation became sadly divided. The testimony showed that there was one pious old lady particularly, known all over the neighborhood as "Aunt Eliza," who looked upon the organ as the creation of the devil. She attended services regularly, but the minute the organ commenced playing the old lady would walk out of the church and sit upon the steps until the music ended, and she would then return for the sermon, at the close of which, when the music commenced for the closing hymn, the old lady would resume her seat on the church steps and then return for the benediction.

The organ being the cause of so much trouble the trustees

were at their wit's ends how to get rid of it. One rainy morning Professor Ortt, having occasion to pass the church, was amazed to see the organ standing out in the corner of the field. There was no shelter over it, and the neighboring chickens found it a pleasant place to roost. The professor brought suit at once against the trustees of the organ. The testimony developed the fact that the trustees had thoughtlessly set the organ out in the weather merely to please old pious "Aunt Eliza." The case was hotly contested and a verdict rendered in favor of Professor Ortt for the amount of the purchase price of the organ.—Ex.

Trade Notes.

—T. F. Kraemer & Co. have shipped per steamer Elbe, May 8, three large cases of piano stools to Oscar Agthe, Berlin, Germany.

—E. V. Church, of Chicago, who was at the funeral of his uncle, John Church, left Boston on Friday on his return West.

—George McGloughlin is on a Western trip, going as far as California, in the interests of the Smith American Organ and Piano Company.

—Wm. B. Tremaine, of the Æolian Organ and Music Company, is on a four weeks' Western trip as far as Kansas City.

—There will be a change in one of the Denver firms between now and July 1, an Eastern gentleman with capital expecting to join the Denver house by that time. Preliminaries have all been arranged.

—Mr. S. A. Gould, with the Regal Piano Company, is now on the road in their interest, and is meeting with great success in introducing this novel instrument among the dealers.

—Mr. A. H. Tyler, for a number of years with the Smith American Organ and Piano Company, of Boston, has engaged his services with Messrs. Chickering & Sons to travel for them in New York and Pennsylvania. Of all the travelers in the much drummed two States no one enjoys a greater popularity and commands a better trade than Mr. Tyler, and THE MUSICAL COURIER wishes him every success in his new venture.

—Mr. W. H. Turner, the affable secretary and treasurer of the Braumuller Company, has returned from a business and pleasure trip to the South much improved in health, and is again actively at work in the new factory.

—Among patents recently granted in our line may be mentioned:
For guitar or other stringed instruments.....J. Casanova.....No. 425,864
Music sheet for mechanical musical instruments.....F. E. P. Ehrlich....." 425,935
Violin bow.....J. A. Glass....." 425,503
Violin case.....G. A. Holmes....." 425,427

—A branch of Bailey's music house, of Burlington, Vt., has been opened at Montpelier, Vt., with W. O. Whitmarsh and Harry W. S. Burton in charge. The gentlemen are popular and accomplished, and expect to do a good trade.

—In referring to the removal of G. R. Hanford & Co., of Watertown, N. Y., to their new wareroom the Carthage (N. Y.) "Republican" says: "The music store of G. R. Hanford & Co., at Watertown, has recently been removed to the new Flower Building on Arsenal-st., into the store which was especially finished and fitted for it, and the firm are justly proud of their new location. It is one of the finest stores in the city and, in fact, we doubt if there is a store in Northern New York which equals it in all respects. Hanford & Co. since removal have added largely to their stock and now any standard make of piano or organ, guitars, banjos, zithers,

sheet music and any description of musical merchandise is kept in stock. Our readers are referred to their advertisement in this issue of the "Republican" and we have no hesitancy in recommending them as reliable dealers. If you want anything in their line do not purchase until you have called on Hanford & Co."

—George A. Paillard, who died at Les Avants, Switzerland, Friday, from emphysema, was a son of the late M. J. Paillard and junior partner of the firm of M. J. Paillard & Co., importers of music boxes, of this city. He went to Les Avants in the fall of 1887 for his health, suffering from his exertions when he saved the life of Vincent Serrano, while bathing at Elberon, N. J. He returned to this country April 25, 1889, somewhat improved in health, but, warned by his physicians, soon returned to Switzerland. Mr. Paillard was born in New York and educated in Hamburg and Switzerland. He was a member of the New York Athletic Club, the Citizens' Bicycle Club, and the New York and Brooklyn Jockey clubs. He leaves a mother, a brother, Dr. Emile Paillard, of Wurtemberg, Germany, and three sisters. The funeral services will be held at Les Avants and the body will be buried there. Mr. Paillard's father was the founder of the first house to make a specialty of importing musical boxes into this country, and he was a warm friend of Mr. Henry J. Raymond.

—A large shipment of Weaver organs has just been made to France. The company also has a large order for their Sydney (Australia) house, which goes forward in a few days. This speaks well for one of our industries, and shows that the Weaver organ is in the front rank, if not at the head.—York "Daily."

—Superintendent Shaw, of the Shaw Piano Company, has a force of men to work on piano cases at the Constable Mill, Fourth and Sassafras. The pianos will be set up and finished at the warehouse on Peach-st., the building now occupied by Swalley, the soap man. The new company will manufacture square and upright pianos.—Eric "Herald."

—The new factory of the Keller Piano Company, of Bridgeport, Conn., will be three stories, 40x75 feet. It will be in the East End of Bridgeport.

—The company lately organized to carry on the business of manufacturing organs at the Lawrence factory have gone to work with a vim that promises success. At a late meeting Wm. J. Daub was elected president, Horace Lehr secretary and treasurer and Professor Lawrence superintendent of the factory. It is the intention to add to the business as opportunity offers until there shall be no establishments in the city more prosperous than the Lawrence Organ Works. The factory has now all the orders that can be filled by its present force of employees, but this is not sufficient to satisfy the directors, who feel that only a little push is necessary to double and treble the present business.—Easton (Pa.) "Call."

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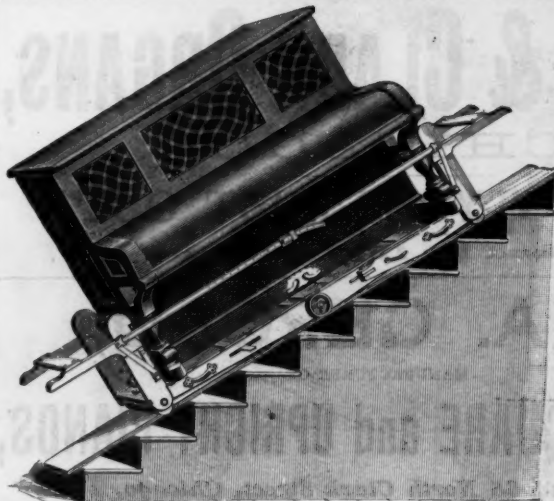
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